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JOHN ZOFFANY, R.A.

*This Edition is limited to 500 copies for sale in
Great Britain and the United States.*





*Portrait of Toffany in Crayon & pencil
drawn by himself
& signed.*

JOHN ZOFFANY, R.A.

HIS LIFE AND WORKS. 1735–1810

BY LADY VICTORIA MANNERS AND

DR. G. C. WILLIAMSON   

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ADDENDA ET CORRIGENDA

DESBOROUGH, LADY, *Panshanger, Hertford.*

The other picture named on p. 192, is a portrait, full length, of George, Earl Cowper, about 24 × 18.

There is a replica of this picture in the possession of Admiral of the Fleet, Lord Walter Kerr, G.C.B., of Brocket Hall.

EILOART, MRS. BERNARD, 55, *Cathcart Road, Earl's Court, London.*

Group representing her great grandfather, General William Palmer with his wife, a Begum of Delhi, and their three children. General Palmer was at one time a Private Secretary to Warren Hastings. He died May 20th, 1816, and his wife in May, 1828.

A large picture, which in parts appeared to be unfinished.

KERR-LAWSON, MR. J., 3, *Turner Studios, Glebe Place, Chelsea, S.W.*

Portrait Group, representing an old gentleman and an old lady.

The former is in profile and wears a plum-coloured coat and a grey wig. He is holding a book of poetry and appears to be reading from it or expounding it to his companion. She is in a low cut dress with a fichu and has a lace cap on her head. The colouring is dark and rich and there is a representation of a cloudy sunset in the background of the picture. Size about 22 × 19.

LECONFIELD, LORD, *Petworth House, Petworth.*

He possesses a painting attributed to Zoffany, representing David Garrick at tea, on his lawn at Hampton, and his brother, George Garrick, fishing.

The picture, however, which we have not seen, differs, we are told by its owner, in almost all respects from the painting belonging to Lord Durham described on p. 104 and illustrated opposite p. 142. There was an interesting discussion concerning it in "The Fishing Gazette" for January 24, 1920, p. 43.

MATHIAS DUNCAN, ESQ.

It is possible that the picture named on p. 218 is a replica of a more important work.

NEVINSON, MR. H. W., 4, *Downside Crescent, Hampstead, N.W. 3.*

Two family portraits which we have not been able to see before going to press.

UNKNOWN OWNER.

It has been suggested that it is possible that the portrait of William Lock (spelled Loch in error on the plate) named on p. 237 may represent William Locke of Norbury Park (1732-1810), the connoisseur and collector. On the other hand, another correspondent suggests that there was an important person named William Loch in India when Zoffany was there, and the portrait may be of him.

For information respecting other pictures by Zoffany which do not appear in their proper places in Appendix A, see p. 248, on which is a list of pictures which were heard of whilst the book was passing through the press.

We have recently seen a fireboard decorated with flowers, very similar to the one represented in the portrait of Maria, Duchess of Gloucester, illustrated opposite p. 164. These fireboards are now exceedingly rare and the existence of this one proves how meticulously correct Zoffany was. No adjunct of "parlour decoration" appears to have escaped his attention.

NORTHWICH PARK COLLECTION.

It should have been stated that the picture alluded to on p. 222 is the property of Capt. Spencer-Churchill and that it represents a scene from a play stated to include Garrick, Mrs. Betterton, and someone else who has been styled Mr. Betterton but who is more likely to be Mr. Cibber. It is a good picture and about 36 × 35. Dr. Lionel Cust, who is preparing a catalogue of the pictures in the gallery, has supplied us with this information.

p. 35, ll. 2, 5, for Dolland read Dollond.

p. 53, l. 24, for Cosways read Cosway's.

p. 54, l. 9, for Humphrey's read Humphry's.

p. 99, l. 37, for Serampur read Serampore.

p. 111, ll. 26, 27, for Cater read Cator.

p. 136, note 2, for Tremamando in two places read Tremamondo.

p. 172, l. 1, for Maria Walpole (Duchess of Gloucester) read Maria Walpole (Countess Waldegrave), Duchess of Gloucester.

PREFACE

IN presenting the following pages to our readers, it is desirable that I should take upon myself the responsibility for them, and assume the burden of such errors as may be discovered.

Lady Victoria Manners, and I, have acted throughout in complete unity as regards purpose, intention and scheme, but the actual composition of the book has fallen to me, while for the discovery of the pictures, their examination and description, my colleague is mainly responsible.

Where it has been practicable, we have inspected the paintings together, and aided each other's judgment, but while this has been possible in London, it has been difficult to accomplish elsewhere, and it is due to the unceasing industry and perseverance displayed by Lady Victoria, that so large and full a catalogue of Zoffany's works has been compiled.

The lists of exhibited works and of pictures recently sold we owe to the remarkable volumes compiled by Mr. Algernon Graves, and to his ready and generous courtesy in permitting ample use to be made of them. For the other appendices I am responsible, and it is believed that they may be found of service to the collector and critic.

For the work of finding out the pictures and the allusions to them, in connection with the chapters on the "theatrical groups" and "conversation pieces," Lady Victoria Manners is chiefly concerned, while, on the other hand, for all the researches concerning Zoffany's life in India and for the personal chapter I have to assume responsibility.

In all the chapters we have consulted one another at every stage.

We are greatly indebted to the various members of Zoffany's family, who, when once discovered, have met us in generous fashion, given us such information as they possessed, and placed at our entire disposal documents, photographs, drawings and miniatures, as also the Patent of Nobility and the papers belonging thereto.

In this connection especial gratitude is due to the painter's only surviving granddaughter, Mrs. Oldfield, and to her daughters, as also to Mrs. Everard Hesketh, a great-granddaughter, and particularly to Miss Beachcroft and Miss Ellen Beachcroft.

It has been our regret that we have been unable to get into similar touch with those who are descended from the two elder daughters of the painter, to trace many pictures painted by him, and to find a host of his studies, sketches and papers that should still be in existence, but which seem to have disappeared since they were sold in 1810 by Robins, the auctioneer, at his "great rooms" in the Piazza, Covent Garden.

We have to tender our hearty thanks for kindly assistance rendered us in connection with Zoffany's career in India, by Earl Curzon, who has taken a vivid interest in that part of the book and supplied very much valuable information; by Mr. Stephen Wheeler, who has supplied a mass of invaluable material concerning the Cock Match picture, and generously placed all his notes at our disposal, including the correct Indian names in Persian script; by the Archdeacon of Calcutta, the Chaplain to St. John's Church, the Rev. Frank and Mrs. Penny, and Messrs. H. E. A. Cotton, J. J. Cotton, William Foster, S. C. Hill, T. G. Sykes and by the authorities of the Victoria Memorial Exhibition, notably by Mr. Frank Harrington.

We have also to thank Dr. Lionel Cust for much kindly aid, Sir Claude Phillips for many a valuable hint and some important advice, the Rev. Charles Swynnerton for information concerning Angelo's portraits, and Mr. W. T. Whitley for various pieces of information and for many useful suggestions and hints.

To His Majesty the King we owe a very special and respectful expression of our gratitude for a splendid photograph of the "Tribuna" picture, Zoffany's chief work, for photographs of many other paintings and for details of all those contained in the Royal Gallery; but to almost all the owners of Zoffany pictures we have also to express grateful thanks. They have treated us with much consideration, and in many cases have supplied us with photographs and referred us to documents.

Without their aid the book would have failed in its illustrations and lost its especial attraction, and we would desire particularly to mention the aid of Mr. Asch, the Duke of Atholl, Mr. Bridgeman, the Duke of Buccleuch, the Marquis of Bristol, Mr. G. E. Lloyd Baker, Miss Boothby, Colonel Bradney, Miss Bevan, Earl Curzon, K.G., Mrs. Somers Cocks, the Hon. Evan Charteris, the Earl of Durham, Mr. G. and Mr. Maldwin Drummond, Lady Desborough, Colonel Daniell, Messrs. Ehrich, Sir Reginald Graham, Rev. R. Holden, Mr. Impey, Mrs. Kennedy, Mr. Longman, Mr. Middleton, Mr. Robert Marshall, Sir R. C. Munro-Ferguson, Lady Muir Mackenzie, MacLeod of MacLeod, Sir Hugh McCalmont, Mr. Mathias, Sir E. Nugent, Mr. Oswald, Lord O'Hagan, Sir H. Parry, Mrs. Spencer Perceval, Capt. Pepys, the Duke of Portland, Lord Ribblesdale, Colonel Roundell, Mr. R. S. Strachey, Lord

Sherborne, Sir Douglas Seton-Stuart, Lady Sayer, Mr. Harry Verney, Rev. Wentworth Watson, the Hon. Frederic Wallop, Lord Willoughby de Broke, Sir William Young, Mr. Yorke, the Earl of Yarborough and many others.

Finally, in this respect we must make separate mention of the Committee of the Garrick Club for their goodness in relaxing, for this occasion only, their hitherto inflexible rule against photographing or copying the theatrical paintings which form an unrivalled collection in their Club House.

Yielding, most gracefully, to our importunate desires, they have temporarily suspended the rule and allowed us to have photographed for this volume many of their chief treasures, and for this favour, which renders our book unique in its attractions, we return them very grateful thanks.

We must not fail also in expressing our sincere thanks to our publisher, Mr. John Lane, for the pains he has taken in searching for pictures by Zoffany. In this search he has been very successful, and, moreover, has been able to acquire for his own collection some important examples, all of which appear amongst our illustrations. He desires still to continue this search, and to hear of any other paintings by Zoffany, or any engravings of his work not here recorded.

Our thanks are also due to the Editor of the *Connoisseur* for much consideration, and to all our numberless correspondents whom we have troubled with our inquiries, as also to Messrs. Agnew, Ehrich, Colnaghi and Knoedler for information and to the latter for the loan of a photograph of Zoffany's house at Chiswick. We had considerable assistance, in the early stages of our book, from the late Sir Walter Armstrong, who was a great admirer of Zoffany's work, and regarded Mr. Wallop's group as "the best he had ever seen." The late Mr. Lockett Agnew also interested himself in our researches, and gave us many pieces of important information, as also did the late Mr. Martin Colnaghi.

GEORGE C. WILLIAMSON.

*Burgh House,
Hampstead,
London.*

INTRODUCTION

THERE has been a full flood of literary effort concerning the wonderful eighteenth century, and the numberless artists of repute who represented British art at that time. So ample has it been that it may recall Solomon's dictum that "of making many books there is no end." There can be little left for writers to add concerning the great protagonists of the struggle. Almost every scrap of information about Reynolds, Gainsborough, Romney or Hoppner has probably by this time been gathered and made use of, but of several of the minor masters, even in the very front of the second rank, there still remains considerable material for literary research. Many of the artists who in the eighteenth century were considered as of equal importance with the very greatest, have in these later days been practically neglected, and amongst these is Zoffany. It is clear from the records of the Academy, that he was regarded by his colleagues as an artist of repute, and that he took a prominent position in their councils. His works received high praise from Horace Walpole, he was patronised by the King to a very marked extent, and his commissions were numerous and important, while from his time down to our own, his paintings have always received attention and interest. Yet, however, there has been no book devoted to him, and the aim of the writers of the following pages has been to supply this need in artistic biography, and to make the work as complete and as exhaustive as possible.

Zoffany has two great claims upon the attention of the present generation. In his theatrical groups he hands down to posterity, not merely the likeness, but also the mannerisms, customs and stage environment of some of the greatest English actors, in a way that has been done by no other English artist. Thus, as has been wisely said, though both Reynolds and Gainsborough have portrayed for us Garrick the *man*, it has been left for Zoffany to hand down to us Garrick the *actor*, and he alone is able to make us understand how Garrick could rivet the sympathies of his audiences in pieces such as *Macbeth*, etc., despite the quaint and curiously unsuitable costumes in which he used to appear. Furthermore, Zoffany is almost the only artist of his period who hands down to us views of the *intimate* life of the people of his time. He represents them in their

own rooms, surrounded by their own furniture and ornaments, engaged in amusement or in eating and drinking, and he sets before us with loving devotion the very objects they possessed, whether of silver, glass, porcelain, bronze or marble, and painted in such clear fashion that we can identify the very things, and see for ourselves the whole scene as it appeared to the artist of the day. These two characteristics should be sufficient to entitle Zoffany to be regarded as a painter of no mean repute. More, however, can be said. He would appear to have been a profound student of the best elements of Dutch painting, and to have trained himself upon the works of the Dutch masters, such as Gerard Dow, Van Mieris, Terborch, Metsu, De Hooghe and others, men who delighted in painting interior scenes, and who had great appreciation of detail, and a love of rich material. The only English artist who approximated to these Dutch painters was Hogarth, and the art of Hogarth and the paintings of Zoffany have often been compared. Hogarth was undoubtedly the master of the so-called conversational pieces in England, and it is clear, in considering the works of Zoffany, that he was largely influenced by Hogarth, and, while deriving considerable inspiration from the Dutch, built upon the example of Hogarth, adding to his skill of composing the groups, that love of meticulous detail and exquisite treatment which he derived from Holland.¹ To the breadth and grandeur of Hogarth he never attained, but his contribution to English art is the adoption of the style of the Dutch painters to the conversation pieces of which Hogarth was the originator in England. In painting such family groups, the artists who have excelled are comparatively few. Franz Hals, of course, stands at the head of them, followed by Hogarth, Terborch and Zoffany, and the last we do not regard as the least. There has, in fact, been made a comparison between the work of Hals and that of Zoffany, and it has been pointed out that both men were extremely successful in composition, both delighted in bringing together a number of persons united by some common thread of interest, and arranged in a group somewhat corresponding to that of a family, and that both were successful portrait painters, but the comparison can be more easily drawn between Hogarth and Hals than between Hals and Zoffany, because in skill, in spacing, in values, and in breadth, the two men first named more nearly resemble one another, while Zoffany's peculiar skill consisted in that which he drew from the Dutch masters, his fine draughtsmanship and elaboration of detail, and his correct and almost affectionate representation of textures such as velvet, satin, silk, brocade and the like. In this, it may be said, that in a measure his paintings act as a corrective to the more loose style

¹ His admiration of Hogarth is revealed to us in the Catalogue of his sale. Fine impressions of engravings after Hogarth fill no less than eleven lots. (See Appendix.)

of the greater English masters of his period. It would appear, from a consideration of Zoffany, that he was probably attached to objects almost as much as he was to persons, and one would consider him as a man who had a great love for his own household goods, and was not really comfortable unless he was surrounded by such things as made his rooms beautiful, and appealed to his sense of luxury and comfort. That being so, he realised that, in order to make his family portrait groups perfect and interesting, he must give an almost equal attention to the fittings of the parlour in which he represented the persons, as to the persons themselves, and, in consequence, his paintings reproduce in their structure the sense of comfort and of family life which, it is clear, he aimed to set upon his canvas. The furniture, the mantelpiece, the porcelain or bronzes on the mantelshelf, the pictures on the walls, the panelling and the framework of the doors and the windows, the tea equipage with its fine porcelain and choice silver, the carpets and the rugs on the floors, the curtains and the children's toys, were all treated by Zoffany in his best pictures as parts of the family life, which must be illustrated if the family portrait was to be a true reproduction, and, moreover, he believed that all these adjuncts deserved care on his part, and he accordingly painted them with great skill and attention. At the same time, it must be mentioned that Zoffany never allowed accessories to usurp or to assume too high a position in the picture. They were always accessories to the group, and the persons who were represented occupied, as they naturally should occupy, the chief position. If Zoffany was painting a musical family—as, for instance—the Sharps—the instruments upon which they were playing, or which they held in their hands, were a necessary part of their life, and were, in his opinion, not to be merely suggested, but to be carefully and judiciously painted. If his sitters were reading or writing or playing, the same attention was to be given to the letters, newspapers, books or playing-cards with which they were engaged, and a strong conscientiousness of purpose marked the work of Zoffany in all these groups. There are, of course, examples when Zoffany overdid this love of accessories, for instance, in those two fine pictures “The Tribuna” and “The Sharp Family,” where the compositions are distinctly overcrowded. The same remark applies to many of his Indian groups. There are far too many persons represented in them, but that perhaps was partly the fault of those who commissioned the picture, and who desired that it should include almost every member of the family. Even, however, in these larger out-of-door compositions, Zoffany always determined to make the group a homely revelation, by introducing drinking-vessels, a chess-table, a pipe-bearer, or some servants, all adjuncts to the picture, rendering it more interesting at the time when it was executed,

and to us who see it now, intensifying its interest a hundredfold, because Zoffany's pictures reveal to us the persons whom he painted, in their own surroundings, far more than do the works of the greater portrait painters of his days.¹

He put right away from him the ideas of classic drapery and classic arrangement that were so dear to Sir Joshua Reynolds. He appears to have had little sympathy with the fashionable landscape, the ordinary stone vase or red curtain, or even with the distant view over town, river or country, which sufficed as a suitable setting for the greater portraits of the day. Zoffany aimed at something more intimate. If a house was to be introduced, it was a view of the family residence; if gardens or the river, the details were so carefully painted that the scene could be easily recognised, and all its adjuncts were correct. In consequence, many of Zoffany's best pictures not only give us the persons in the habit in which they lived, but also views of their houses, gardens or farmyards, that are of unusual interest in the present day.

Another comparison may also fittingly be made. There are a few of Zoffany's pictures—notably his portrait of Dollond the optician, which is now at Buckingham Palace—in which a complex system of lighting is challenged, attacked and conquered, and in which his painting, with its dry excellence, accurate draughtsmanship, and extraordinary fidelity to life, claims a distinct connection with that of Chardin.

On the other hand, almost as an extraordinary antithesis to it, there is a group of paintings by Zoffany, the chief of which is the one called "The Minuet," which hangs in the Glasgow gallery, in which there is a strong feeling of Watteau. In this, the artist had an instinct of poetry, an almost overwhelming one, and there is a dreamy grace about this particular group, and about one or two others painted in this special manner, which lets us see that Zoffany was aiming at something rather higher, and was at the moment sacrificing his conscientiousness in portraiture and in accessories, to the conception of a family group painted with a certain poetic feeling.

As regards his theatrical work, to which we have already made allusion, he was evidently a profound lover of the stage himself, or he could never have painted his theatrical subjects so well. Doubtless he was attracted by the composition of the theatrical groups, and by the glowing colour of the costumes and the scenery. He appears to have made sketches on

¹ Mrs. Piozzi in her *Glimpses at Italian Society*, written in Genoa in 1784 (see p. 53), has an interesting allusion to Zoffany. She says, "My chief amusement at Alexandria was to look out upon the *huddled* market-place, as a great dramatic writer of our day has called it; and who could help longing there for Zoffani's pencil to paint the lively scene?"



Coll. of the Hon. F. Wallop

MINIATURE OF A MAN, NAME UNKNOWN

SIGNED AND DATED

By some critics it is suggested that this represents
Lord Carlisle

It appears to have an F on the reverse

the stage itself for his principal compositions, and he was not content with giving us the portraiture of the actors in question, but he let himself go upon the rich materials used in the costumes, and upon all the various accessories, representing them with a brilliance, an almost jewel-like quality, that marks his best works. His pigments must have been very carefully prepared, probably he ground his own colours, and was exceedingly particular respecting them. They have stood well, and in many examples the colour values are as clear and well defined as they must have been when the work was first completed. There are occasions, of course, where the colouring has its smooth, enamel-like quality somewhat overdone, but one of the features of Zoffany's work is the conscientiousness with which it is carried out. Nothing is scamped, neglected, overlooked. The picture in its way is perfect, and in this respect is almost unrivalled.

In his single portraits he is not as great as he is in his interior groups, but even here the same careful attention to details marks his work, the same effect of rich colouring and of beautiful textures. That he was at times inadequate in his single portraits is undoubtedly true, and he does not occupy a very prominent position, either with regard to such single portraits, or with regard to religious pictures. There were many men of his day who could paint small single portraits better than Zoffany often painted them. There were numbers who could paint them just as well as Zoffany, but not perhaps with exactly the same consideration of the textiles and materials.

His Scripture pictures are negligible in the consideration of his art. He did not possess the power of creating religious emotion, nor had he either the sympathy or the deep respect for the subjects which he transferred to his canvas, enabling him to make of them successful pictures. That he painted too many pictures may readily be granted, that he was careless in some of his compositions is quite certain, and that many of the pictures attributed to him are not worthy of him, may also be said, but, as he was not in the habit of signing his works,¹ it is quite possible that some of the paintings attributed to him, even upon fairly distinct evidence, may have little or nothing to do with him, and may be the work, either of his pupils, or of those who were painting similar pictures in his time, but his greater paintings are well known, easily recognised, and triumphant in their particular way.

¹ We have only seen one picture, the portrait of Mr. Maddison, belonging to Mr. John Lane, in which we are convinced the signature is a genuine one. Mr. Lane also possesses a signed self-portrait in the form of a drawing dated 1761, undoubtedly genuine, and there are signatures to be found on other drawings (*e.g.* the self-portrait which forms our frontispiece and the fine drawing of Lord Heathfield). Mr. Wallop's important miniature is also signed.

The writers of this volume have endeavoured to trace all the paintings that have been attributed to Zoffany, to inspect most of them, and to decide, as far as they could, which might rightly be considered to be the work of the master himself; with the result that they are able to present a very full list, and to illustrate Zoffany's work in a manner which it has long been desirable should be done.

The man himself had a romantic career, and every effort has been made to gather up, not only from the memoirs of the period, from newspapers, and from correspondence, but also from those persons who are connected with the family, all the testimony that can be obtained concerning the different events in his life, and it has been interesting to prove that many of the current stories respecting the artist were not merely apocryphal legends, but were actual facts.

The narrative has been set forth of his first adventures in England, of his desertion by his first wife, which left him almost penniless, of his painting of clock-faces and moving figures, of his romantic second marriage, and of his feeling for adventure, which would not permit him to settle down to a prosaic career in England, but urged him to seek relief, first in a projected journey with Sir Joseph Banks, and then in his trip to Italy, and finally to his sojourn in India. Every scrap of information respecting him that has been known to the authors, has been gathered together, and nothing has been neglected, however trivial, provided that it shed some light upon a part of his career.

The search for his pictures, and for information respecting him, has been rather more difficult than would have been the case with some of the better known artists, because Zoffany worked among the smaller country squires of England, and for the people of lesser degree, especially for those who lived away from London, while his great rivals, Reynolds, Romney, Gainsborough and others, had as their sitters, the more notable people of the day, those whose history and career it is more easy to trace. Considerable use has been made of the diaries of Mrs. Papendiek, because, as she was a personal friend of Mrs. Zoffany, she spoke from intimate knowledge, but, as has been mentioned further on in the book, she is not wholly to be depended upon, for she was a garrulous old lady, who wrote about events long after they had transpired, and often mixed up dates and names in almost inextricable confusion.

For public events, Zoffany had not much interest. His life, like that of his pictures, was of an intimate character, and the recollections of his granddaughter are of the smaller and more homely details of his life, rather than of the greater events. So far as can be told, he does not appear to have kept any diary, and his books of accounts were destroyed when Mrs. Zoffany died of the cholera. His letters are but few, not

numbering a dozen in all, but there are many allusions to him in the diaries and correspondence of the day, and as far as possible, the writers of the volume have endeavoured to make use of them, and to present, to the best of their ability, a faithful portrait of an artist of no mean repute, and one whose works deserve to be better known and more appreciated than they have been hitherto.

G. C. W.

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A boy, the eldest child, who died from an accident, aged 16 months and is buried at Kew.

Maria = John Doratt of
Theresa Bruton Street,
Louisa, surgeon, after-
c. 1777. wards Sir John
Doratt, c.
1779-1863.

June 1799
Cecilia = Rev. Thomas
Clementina Horne, Jr.,
Elizabeth, of Chiswick.
c. 1750-

Pr,

Louisa, = Edwin
832 Oldfield.
ing).

Augustus, David.

Jeannie,
married and
lived in
Brussels.

Rose.

Thomas, Alfred.

Robert,
Judge Horne.

George.

Clementina,
married her
cousin Charles.

Ceci

Major Urquhart
Bartholomew.

Ethel Mary
Zofany.

Kathleen
Claudin

ond
part
C.

A FEW DATES

1733. Born.

c. 1750. In Austria and Italy.

c. 1755. At Coblenz.

c. 1759. In London.

1761. Painted his own portrait. *See* National Portrait Gallery.

1762-3. Exhibited at Society of Artists.

1764. Moved to Great Piazza, Covent Garden.

1765. Moved to Lincoln's Inn Fields.

1765, 6, 7, 8 and 9. Exhibited at Society of Artists.

1770. First exhibited at the Royal Academy and continued to show there till 1774.

1774. In Florence, probably went there in 1772 or very early in 1773.

1776. In Vienna and created Edler von Zoffany—a Baron.

1779. Back in England.

1780. The date of the Conyers picture.

1781. Exhibited picture of the Sharp Family. He was robbed this year also. *See* Walpole.

1782. Date of the Verney picture.

1783. Went to India.

1786. Date of the Cock-Match.

1788. Date of the Bridgeman picture.

1790. Back in England. Exhibited the Towneley Marble picture.

1796. Lived at Strand-on-the-Green.

1800. Last Exhibit at the Royal Academy.

1804. Named for the Royal Academy Council, but was abroad, where is not at present known.

1810. Died.

A boy, the eldest child, who died from an accident, aged 16 months and is buried at Kew.

Maria = John Doratt of Theresa Bruton Street, Louisa, surgeon, afterwards Sir John Doratt, c. 1777-1863.

June 1799
Cecilia = Rev. Thomas Clementina Horne, Jr., Elizabeth, of Chiswick. c. 1750-

Pr,

Louisa, 832 (mg). - Edwin Oldfield.

Augustus. David. Jeannie, married and lived in Brussels. Rose. Thomas. Alfred. Robert, Judge Horne. George. Clementina, married her cousin Charles. Ceci Major Urquhart Bartholomew. Ethel Mary Zoffany. Kathleen Claudina.

ond
art
C.

A FEW DATES

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JOHN ZOFFANY, R.A.

CHAPTER I

EARLY DAYS

FOR our information concerning Zoffany's early years we have to depend almost entirely upon tradition; there seems to be no documentary or other actual evidence in existence.

We are told that his father was a Bohemian Jew, a cabinet-maker and decorator at Prague, and that he was employed upon some decoration or internal fittings in the Hradshin of that famous Bohemian city, where his skill attracted attention and he was advised to seek a wider scope for his talent.

It is said that he then migrated to Ratisbon, where he studied architecture, and entered into the service of the Prince of Thurn and Taxis, eventually becoming Court Architect, in which capacity he was entrusted with some notable commissions.

It would appear, however, that his son John (or Johann) was born at Frankfort-on-Main in 1735, and this information was discovered by Sir Melvill Beachcroft (who is of the same family as the Robert Beachcroft who married one of Zoffany's daughters) in a Master's Report in the Public Record Office of a lawsuit between the painter and an Italian named Tremando. The usual books of reference are therefore in error when they give his birthplace as Ratisbon and the year as 1733.

We learn from family tradition that from a very early age young Zoffany showed himself possessed of a talent for drawing.

At school he devoted himself to drawing portraits of his masters and schoolfellows instead of giving attention to his lessons. Pronounced incapable of further learning, he was placed by his ambitious father in the studio of one Michael Speer, a painter of religious and historical subjects, who in his turn had been educated in Italy by Solimena, called l'Abate Ciccio.

To this studio he appears to have been sent at first, in a very humble capacity, and set to clean the brushes and palettes and to assist in the more menial work of the place. Speedily, however, he proved, to his slow and serious master, that he was not without some skill of his own, and before he was twelve years old he was assisting in painting draperies

and embellishments in the "furniture" pictures for which Speer was then becoming well-known.

The scope for his activity was, however, too narrow, and when he had spent rather more than a year with Speer the lad determined to widen his experience.

Failing to obtain permission from his father, who had different intentions for his son, he took the matter into his own hands, ran away from home, having, it is said, "borrowed" a substantial sum in gold from his father's money-box, and fled to Vienna, thence making his way down the Danube on a timber raft, and so journeyed into Italy, where, by slow degrees, he made his way to Rome.

In Rome, it is said, he remained for some ten or twelve years, until he heard of the death of his father, and during that time worked very hard, copying in the galleries and supporting himself by the sale of the copies he made and by the aid of the treasured gold coins he had brought with him, which he spent with the most parsimonious economy.

He is reported to have resided at the Convent of the Buon' Fratelli, having, by the kindly offices of one of the cardinals, obtained an introduction to this monastic house.

When over twenty years old he found his way into Germany once again, and took up his abode at Coblenz, where he married a girl who had a small fortune of her own and who was said to have been the niece of one of the priests in the place. Here he remained for two or three years, but his married life was not a happy one, and Mrs. Papendiek,¹ writing in 1833, from information derived from Zoffany's second wife, who was her particular friend, says that the artist treated his first wife in very unkind fashion.

Finding that his circumstances did not improve and that his wife's small fortune was rapidly dwindling, Zoffany determined once more to set out on his travels, and this time to come to England, where he believed fame was awaiting him.

The *Literary Gazette* of July 8, 1826, in an allusion to him, says that when "Zoffany first arrived in the British metropolis, he brought with him some trifle short of a hundred pounds," mainly, it would appear, his wife's money. "With this," said he, relating his adventures, many years after, to an old friend, "I commenced 'Maccaroni,' bought a suit *à la mode*, a gold watch, and a gold-headed cane."

His efforts to make a living in this country (*circa* 1761) as a painter of small portraits met with no success, and the difficulties between his wife and himself increased to such a point that she finally left him, taking

¹ *Court and Private Life in the Time of Queen Charlotte*, I. 82.

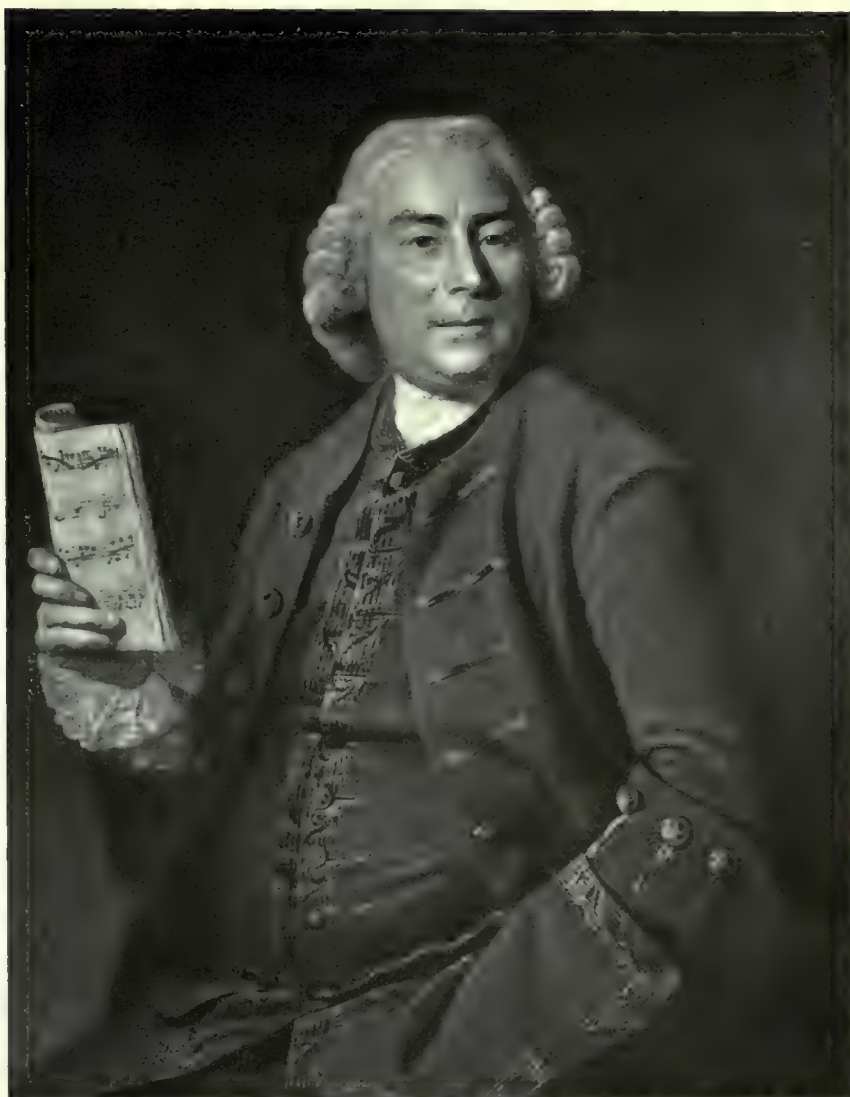


Zoffany.

Coll. of Mr. John Lane

DRAWING OF ZOFFANY BY HIMSELF

Signed and dated 1761



Coll. of Mrs. Alfred Aslett

F. T. Beeson photo

PORTRAIT OF STEPHEN FRANCIS RIMBAULL MUSICIAN

with her what money she still possessed, and returned to her old home in Germany, where soon afterwards she died.

Meantime Zoffany, now left wholly without means, got into deeper difficulties than ever, and was, it is said, near to starvation in his one room in Short's Gardens, Drury Lane, when a painting of a village scene, girls dancing upon the green, was brought to the attention of Stephen Rimbault, the celebrated clockmaker, great-uncle of Edward Rimbault, the musical author and antiquary, who was carrying on a flourishing business in Great St. Andrews Street, Seven Dials.

The clever satirist John Williams who wrote under the *nom de plume* of Anthony Pasquin¹ gives us another address where Zoffany was to be found. He says—

“ He lodged in the attic tenement of a Mr. Lyons, a kind Hebrew, who resided in Shire Lane near Temple Bar; his fortunes were then so low that his cates were more scarce than rare. The harp of his fathers was hung on a willow in the desert, and there was no musick in his soul: his thought introduced misery, and misery desperation. At this eventful epoch the heavy clouds which darkened his existence began to pass away: he saw the promised Canaan in a vision, and his nerves were restrung by fortitude. By the beneficent offices of his Levitical inmate he was introduced to Mr. B. Wilson, a portrait painter in oils, who instantly engaged Mr. Zoffanii to paint his draperies.”

J. T. Smith, in his *Nollekens and His Times*²—receiving the story, he says, through Nollekens from Philip Audinet (a pupil of John Hall, the engraver), whose father served his time with Rimbault—tells us of the event preceding the engagement with Wilson,—Zoffany's engagement to work for Rimbault. He says that the famous clockmaker's chief trade at that time was with Holland, where he supplied what were known as Twelve-Tuned Dutchmen, “ clocks which played twelve tunes with moving figures variously occupied, having scenery painted behind them.” Smith goes on to state that “ the pricking of the barrels was complicated, and was executed by a man named Bellodi, an Italian, who lived in Short's Gardens, Drury Lane, and whose son was a maker of barrel-organs.” He one day “ solicited Rimbault in favour of a poor man, an artist, living in his house,” who was almost starving in a garret. Rimbault said, “ Let him come to me,” and he went and received immediate employment in painting the fronts of musical clocks. Later on,

¹ *Authentic History of the . . . Royal Academicians*, by Anthony Pasquin.

² *Nollekens and His Times*, by J. T. Smith. 1828. Lane's 1914 edit., pp. 67, 68.

Zoffany (for he, it was) suggested that he should paint the portrait of his patron, which he did in admirable fashion, and in Smith's time this very portrait was preserved over the chimney-piece of his nephew's front parlour, 9, Denmark Street, Soho. This Mr. [Stephen Francis] Rimbault was then "organist of St. Giles's-in-the-Fields, and one of the most extensive collectors of Rowlandson's drawings."

It has been stated that the moving figures in Rimbault's clocks did not meet with Zoffany's approval, for the mechanism in use was not capable of giving the figures a graceful motion, and only swung them to and fro, and therefore that class of work, which had actually effected the introduction of the two men, was speedily dropped, and Zoffany confined his attention to painting the dials with village and rustic scenes, and with figures of gallants and ladies in the approved Watteau-like fashion.

We have been able to discover three clocks, the dials of which are stated to have been painted by Zoffany. In one of them, that belonging to Mr. Greene, the mechanism is by Rimbault; therefore the tradition may be assumed to be satisfactory. On another, belonging to Mrs. Hope, the movement is by Fladgate, but the decoration so closely resembles that of Zoffany, that it is probable the movement has been placed in the old case and the decoration left as it was. The third, which we have not indeed seen, is a clock of unusual and complex character, but there is a definite tradition connecting the decoration with the work of Zoffany, and on that basis we illustrate it in these pages.

In 1764 it was that Zoffany painted the excellent portrait of Stephen Rimbault holding a piece of music in his hands, to which Smith alludes, and that also, we are glad to be able to illustrate in this volume.

One of the Zoffany clocks is stated to have passed into the possession of Benjamin Wilson, then living at 56 Great Russell Street, Bloomsbury,¹ in the house in which Philip Audinet afterwards lived. Wilson had always been interested in science and mechanism, and published many papers relative to electricity, receiving the gold medal of the Royal Society for his experiment.

He, it is said, required a good clock, in what he termed his laboratory, and was at first attracted by the elaborate mechanism of the movement in the clock he purchased, and then by the accuracy of its timekeeping qualities. Wilson, moreover, had studied under Thomas Hudson and practised as a portrait painter in Dublin, and then in London, and on examining with some care the dial of his clock, discovered that the figures upon it were painted with unusual skill, and made some inquiries concerning the artist.

¹ Or, as one writer states, at Great Queen Street, Lincoln's Inn Fields.



Coll. of Mr. T. W. Greene

BRACKET CLOCK WITH MOVING FIGURES PAINTED BY ZOFFANY

Dixon photo



Coll. of Mrs. Hope

BRACKET CLOCK BY FLADGATE, WITH FIGURES ABOVE THE DIAL, PAINTED BY ZOFFANY



Coll. of Messrs. Harris & Sinclair

BRACKET CLOCK WITH DECORATION UPON IT ATTRIBUTED, BY LONG TRADITION, TO ZOFFANY



Copy of the Garrick Club 1

WILLIAM POWELL AND FAMILY
By Benjamin Wilson



Coll. of the Garrick Club. 391

THOMAS KING (1730-1805), COMEDIAN

THE ORIGINAL SIR PETER TEAZLE

By Benjamin Wilson

The result of these inquiries was that Zoffany, while not wholly relinquishing his work in Rimbault's factory, entered the studio of Benjamin Wilson at a salary of £40 a year to paint draperies and backgrounds for his eccentric master.

Wilson was not a great artist, but a man of strictly limited powers, and his portraits were frigid representations of their subjects, hard, often ungainly and wanting in atmosphere and relation. In representing drapery he was especially weak, and there he felt the younger man would be of service to him; but he seems to have at first pledged him to secrecy, forbidding his telling any one that he worked in Wilson's studio and determining to take to his own credit all the advantages he gained from Zoffany's greater skill.

Two of his paintings find a place in these pages by kind permission of the committee of the Garrick Club, to whom they belong. One is a stiff formal figure of King, who was the original Sir Peter Teazle, and it will be noticed that the draperies might, from their appearance, be fashioned out of tin.

The other is a group depicting Powell and his family, formal and hard in its arrangement, and bespeaking little grace of composition save in the figure of the young girl. Here again the draperies are wholly lacking in softness or grace. They hang in stiff form, without any care or charm, and in some instances actually refuse to hang at all, but jut out in awkward fashion.

Wilson was also well-known as an avaricious person, and this we learn from his autobiography which, contrary to his express wishes, was published by Herbert Randolph in the work he wrote on Sir Robert Wilson, the painter's son. In it Wilson is reported to have said of his wife that all he could say in her praise was that "from the time he first knew her he had saved more money than at any other during his life."

He treated Zoffany, as might therefore be expected, harshly; his hours were long, his food scanty, his pay often delayed and subject to many irritating conditions, so that in process of time Zoffany began to rebel against a position from which he was gaining no credit and in which he was the subject of vast discomfort.

In what way the change came about is not very clear. According to family stories Zoffany was a great lover of the theatre, and, meeting in Wilson's studio many theatrical notorieties, received from them little attentions in the way of tickets and passes, and so was able to gratify his love of the stage. On one of these visits it is said that he recognised in Mrs. Garrick an actress whom he had greatly admired in past days, perhaps in Vienna or in Italy, and that he made himself known to her and she presented him to her husband.

Bearing out this statement, we find a reference by Smith, in his *Book for a Rainy Day*,¹ to a picture he saw in Garrick's home when he visited it just after the death of the actor. "In the dining-room," says Smith, "on one side of the chimney-piece, hangs a half-length picture of Mrs. Garrick, holding a mask in her right hand. This was painted by Zoffany before her marriage, who was one of her admirers."

Another story goes that Wilson, having painted a group of Garrick and Miss Bellamy as Romeo and Juliet, the actor was of opinion when the picture came home that it was too good to be the work of Wilson, or at least to be his alone; and that he did not rest till he found out who had assisted the painter, and especially who was responsible for the costume and draperies which were painted in a manner very different from that usually adopted by Wilson.

This story, however, gives credit to Garrick for a quicker artistic perception than one would have expected to find in the popular actor, and to a determination in searching out a matter which could not have concerned him very deeply.

It has also been stated that the *Deus ex machina* was Miss Bellamy, who greatly admired the manner in which her gown was represented, and cross-questioned Zoffany in the studio; and yet another story goes, that there was a certain spite against the parsimonious Wilson, and a disbelief in his artistic powers, about which he was so often talking, and that Garrick, scenting out a mystery in the studio, and feeling convinced that Wilson was engaged in some underhanded sharp practice, determined to know what it was and to expose it.

Such an explanation does not oblige us to concede unusual skill in artistic perception to David Garrick, and seems to be a more likely version of the story.

Still another version we find in Anthony Pasquin, who says it was Zoffany's "good hap to be discovered" in Wilson's studio "by Mr. Garrick, who proposed to sit to him for a dramatic portrait which he finished so well, as to lay the foundation of an enviable fame," and "he now journeyed through life on a path of roses"; while the *Literary Gazette* of 1826, to which we have already alluded, tells the same story in a somewhat different way, saying that Zoffany, tiring "of the monotony of his employment," determined "to try his fortune by trading on the capital of his talent on his own account." "He accordingly," says this writer, "took furnished apartments at the upper part of Tottenham Court Road, near where was so long exposed the sculptured figure of the piper, and commenced his practice as a limner, by painting the portraits of his landlord and landlady which, as a standing advertisement, were placed on

¹ Methuen's 1895 edit., p. 285.



oll. of the late Mr. Asher Wertheimer

PORTRAIT OF MRS. GARRICK IN HER YOUTH

each side the gate that opened into the area before the house. Garrick, by chance, passing that way, saw these specimens, admired them, and inquired for the painter. The interview ended in his employing the artist to paint himself in small, and hence were produced those admired subjects in which our *Roscius* made so conspicuous a figure."

In the *Earwig*, which is a descriptive pamphlet of the Royal Academy of 1781, and is said to have been written by Mauritius Lowe, is a curious introduction into which the author has dragged, for no apparent reason, some notes about Zoffany's drunkenness and destitution when he was working for Benjamin Wilson.¹

They allude to the fact, if fact it is, that Zoffany entered into a contract to paint drapery for Wilson for three years, and was to be paid £250 for the first year, £350 for the second, and £500 for the third; but after receiving an advance of £50, and instructions to paint some blue silk drapery, which he did not specially admire, he disappeared and Wilson was unable to find him. Many weeks afterwards, the *Earwig* says, he was discovered in an ale-house in St. Anne's, Soho, without shoes, engaged in making sketches of the frequenters of the ale-house, in return for the drinks supplied to him. He was rescued and set to other work, but Wilson strove to bring him back to the original contract, and there was some considerable difficulty before an arrangement was made by which the contract should be broken and Zoffany allowed to work for himself. The book in question is dedicated to Reynolds, and it also refers to Zoffany's picture of 1781—the Sharp family in the barge—which it declares in *tout ensemble* is abominable, but as regards its separate figures, many of them were good. It says that the scaly monster behind the barge resembles Apollo on Parnassus.

The whole article is written in a spirit of rather bitter satire, and the statements it contains do not seem likely to be true.² Smith is far more reasonable in the amount of salary he mentions (£40), and Wilson's parsimony would surely have never permitted him to pay such fees as the *Earwig* mentions.

It is, however, quite possible Wilson soon discovered that in Zoffany he had found a treasure, and endeavoured to bind him to work in the studio for a period of years with an increasing pay for each year, but the *Earwig* article seems written with the express purpose of doing Zoffany some discredit. We need not, therefore, attach much importance to the *Earwig* statements, as they are wholly unsupported by any other allusions or documents. That some disagreement between Wilson and Zoffany took place is quite certain, but of what nature it was we do not know.

¹ See B. M. 11630. e. 10 (1), 1781.

² We are indebted to Mr. W. T. Whitley for drawing our attention to this article.

However it came about, this also is certain, that Zoffany left both the workshop of Rimbault and the studio of Wilson, and, encouraged by Garrick and by numerous other actors to whom Garrick introduced him, determined to devote his attention to portrait painting and especially to the representation of theatrical scenes, for which his neat and careful work and his excellent manner of representing costume, made him specially suitable. Thenceforward we know him exclusively as a painter of portraits and groups.

He entered himself as a pupil at the St. Martin's Lane Academy and joined the newly-founded Society of Artists, exhibiting in its gallery in 1762 the first of his theatrical groups, and at once scoring a success by it. This first picture (138), which represented Garrick in the character of the Farmer returned from London, received the special distinction of being praised by Horace Walpole and in no measured terms.

"Good," said Walpole, "like the actors," "and the whole better," he adds, with a burst of extraordinary enthusiasm, "than Hogarth's."

We can form our own opinion of the value of this criticism, for the picture is still in existence. It belongs to the Earl of Durham and came directly into the collection at Lambton Castle from Garrick's sale. Walpole's praise is well justified, although we hesitate to go as far as he did in its praise, but the composition is excellent, the colour scheme admirable, the technique neat and adequate, and the manner of painting so good that the picture has stood exceedingly well and is still a pleasing work in every way.

The companion work, equally good, and representing Garrick and Mrs. Cibber as Jaffier and Belvidera (137), is in the same collection. It appeared at the Exhibition of the Society of Artists in the following year (1763), and both paintings passed direct to Garrick and remained in his possession all his life.

Zoffany, it is clear, had found himself, and the result of long years of difficulty and privation was seen in a fully-equipped genius well-fitted for the work to be accomplished.

When first he came to England our artist appears to have been known as Zauffely, and this was probably his original Czech name. By 1762 the word had become to a certain extent anglicised and more easy of pronunciation. It is spelled in the early catalogues as Zaffanii or Zaffanij,¹ and then a little later in catalogues of 1768—1770 as Zoffanij, the "a" having become an "o" with a corresponding greater ease in pronunciation and perhaps greater euphony, but by the time the artist became a

¹ The "ij" suffix to the name, would, according to Slavonic rules, denote the possessive case, and the name would mean "of Zoffa," if there be such a place.



Coll. of the Earl of Durlan

GARRICK AND MRS. CIBBER IN "THE FARMER'S RETURN"

From Garrick's sale

Royal Academician the foreign affix of "ij" had given place to the English "y" and Zoffany he became from that time and was so styled both in English documents and in those issued on the Continent. His Christian name, however, he does not seem to have wholly anglicised, and he signed himself Johan, or Johann, using the former for his signature to his will.

We have just alluded to Zoffany's two Garrick pictures of 1762 and 1763, but in addition to these he exhibited a family group and three portraits.

The portraits were anonymous, as was the custom of the day, and we have not been able to identify them, but, thanks to Walpole's notes on his catalogue, we know that the group (140, 1763) represented "Mr. Palmer the actor, looking at his wife and a little boy in her lap."

Walpole goes no further; he does not comment on the excellence of the work, and we have not been able to trace the picture despite this description of it.

Zoffany's success in these two years was such that he was enabled to change his lodgings and take rooms in the most aristocratic district which artists affected at the time, that of the neighbourhood of Covent Garden. Here in the Great Piazza he settled down, and we are told that he had fine "light rooms," "with great windows" and "plenty of honest furniture" in them.

Here it was that he first began to be well-known, especially in theatrical circles, and amongst other acquaintances who knew him in these rooms was John Hamilton Mortimer, R.A.

Henry Angelo,¹ in his *Reminiscences* thus describes the scenes which took place between the two artists, and indirectly acquaints us with the fact that Zoffany had a strong foreign accent in speaking.

Angelo writes thus—

"The late John Hamilton Mortimer, an artist whose great and promising talent, but for his own thoughtlessness, would have raised him to the highest rank amongst painters, ancient or modern, resided for some years over the shop of the well-known Jemmy Moran, the bookseller. Here he was visited by Garrick, Sterne, Churchill, Goldsmith, Quin, Caleb Whiteford, Albany Wallace, Malone, Stevens, all the tiptop dramatic writers, players, sculptors and

¹ Henry Angelo (1760—1839?) was the eldest son of Domenico Angelo Malevolti Tremamondo, the fencing-master (1716—1802), who in England assumed the simpler name of Angelo, and dropped his original patronymic of Tremamondo, which, however, his younger brother continued in formal documents to use.

painters. His studio was indeed the morning lounge of many distinguished noblemen, and almost all the professional men of talent of his day.¹

"Mortimer's portrait, whole-length, is introduced in the picture of the Royal Academicians, painted by Zoffany, which picture he began at his apartments at the Great Piazza, Zoffany residing here also, in the year 1764.

"Mortimer and he were very intimate, until one day, whilst sitting for his portrait, Zoffany began to play off his wit against the authority of Scripture, and turn the Old Testament into burlesque. Mortimer, though a *bon-vivant*, and a choice wit, having too much sense of propriety to endure this, called him an ass, which, abstracted of his professional talent, was not far from the truth. Zoffany, highly offended at this, for he was as vain as he was weak, bade Mortimer quit his room, which he did, but not without first giving him such a lecture as he might have well remembered, had he not been too much addicted to this weakness, which lasted him even to old age. But what gave the greater offence, it seems, was a repartee which closed the dispute—and then the door, which Mortimer shut with a loud bang. 'Why, Sir Godfrey Kneller thought upon the subject as I think,' said Zoffany. 'Perhaps so,' replied the other, 'and when you can paint half as well as he, then you may prate. To be a bad painter, and a fool to boot, is rather too much to bear, Master Zoffany.'

"Mortimer was a man of fine personal appearance, of great gaiety of manners, and a most delightful companion. He had, moreover, an excellent heart.

"He, and a knot of worthies, principally 'Sons of St Luke,' or the children of Thespis, and mostly votaries of Bacchus, met at the Turk's Head, in Gerrard Street. Here, one evening, he happened to be sitting in the common coffee-room, wherein were a mixed company, taking their punch and smoking, the prevailing custom of the time. Theophilus Forrest, an honest lawyer and amateur artist, well-known to all the coterie at the Turk's Head, both above and below stairs, happened to drop in; the landlord, Swindon, a worthy German, handed him a petition, from the widow of a journeyman coach-painter, who had lately died suddenly in Long Acre, and had left her and several children totally destitute. Forrest took the petition into the public parlour, entered his subscription, five shillings, and pinned it over the chimney-piece, that it might be seen by the guests, saying, 'I shall open a book here,' placing his

¹ *Reminiscences of Henry Angelo*, I. 106.



Coll. of Dr G. C. Williamson

DAVID GARRICK (1717-1779)
PENCIL AND WASH DRAWING ON PAPER

From Garrick Sale, June, 1822

pocket-book upon the table, 'and be widow's clerk till twelve, when, gentlemen, by your leave, we will close the account.'

"Several of the company entered their names for crowns, half-crowns, and shillings. Mortimer was seated under a brass scone, reading the *St. James's Chronicle*, when, calling for pen and ink, he began to sketch groups of monsters, heads, caricatures, figures and grotesques, upon the margin. It is well-known that he drew not only with greater rapidity, but with greater spirit and grace than any one, not excepting, perhaps, even Guercino himself. Hence, an hour at least before the time appointed, he had entirely filled the whole of the blank four pages.

" 'What are you about, Mortimer?' inquired one. 'What an industrious fit, Hamilton!' exclaimed another, but he persisted nevertheless, nor would he allow any one to look at his performances until his task was done; when getting upon the table, and spreading his work to view, he began, in imitation of Cock, the celebrated auctioneer: 'This lot, gentlemen, this matchless lot, this unique effort of art, the property of a great amateur—of wine and venison—and a renowned connoisseur in tobacco and punch, is offered to the notice of the *cognos*. It is to be disposed of without reserve. Come, gentlemen, shall I say ten pounds—five—one pound, gentlemen,—yea, even five shillings—anything for a beginning?'

" 'I offare von guinea, mine friend Mortimare,' said Zoffany, who happened to be in the next box. 'Thank you, sir,' returned Mortimer, with a forgiving smile. 'Charity covereth a multitude of sins.' 'Guinea and a half,' said another. 'Two guineas,' said Zoffany. 'Give me your hand,' cried Mortimer. 'Pon mine soul, 'tis peaudiful,' added Zoffany. 'Two and a half,' said Caleb Whiteford: and so the worthies, with that generous competition which is so catching in glorious old England, when the object is charity, pushed it on, until the lot was knocked down for five guineas, to some good soul, whose name I regret to say I cannot record."

Another friend whose acquaintance Zoffany made at this time was Richard Wilson, and the three men became very intimate, were in and out of each other's studios and at times even worked upon the same picture. Ozias Humphry, and Romney, it will be remembered, are said to have both of them worked on the famous picture of the Ladies Waldegrave.

Wilson painted Mortimer's portrait, and it is to be seen in the Diploma Gallery of the Royal Academy, and he put in, it is said, the landscape backgrounds for at least three of Zoffany's groups. Zoffany, on his

part, painted—so it is stated—the figures in the foregrounds of several of Wilson's groups, while Mortimer did others, notably those for Wilson's "Niobe" now in the National Gallery.

It is furthermore a tradition in the family that in two instances all three artists collaborated, Wilson doing the background of landscape, Mortimer the figures in the nude and Zoffany the costumes or draperies that covered them.

Certainly several of Zoffany's groups have landscape backgrounds that recall the work of Wilson, and Wilson's landscapes have figures that closely resemble those of Zoffany, so we may well suppose that the tradition is founded upon fact.

Zoffany is also declared to have assisted Wilson's pupil, William Hodges, in his productions, and in several instances to have painted the figures for him, and this may account for the fact that certain pictures, indubitably by Hodges, have at times passed as works of Zoffany. One landscape by Hodges exhibited at the Pantheon (*circa* 1770) was expressly stated at the time to have the figures in it painted by Zoffany.

For nearly two years Zoffany lived in the Great Piazza,¹ and while there produced one of his ablest theatrical pictures, the portrait of Foote in the character of Major Sturgeon in *The Mayor of Garratt* (1740). This is now the property of the Earl of Carlisle. Walpole thought exceedingly well of it. He drew attention to the fact that Baddeley also comes into it, that it did not represent Foote alone, and that this fact should have been mentioned in the catalogue; and then he proceeds to call it "A very fine likeness, a picture of great humour."

Angelo, also, alludes to it in the following interesting passage from his *Reminiscences*—

² "Captain William Baillie, who knew all the distinguished artists, for more than half a century, as I have heard him say, used to pass his mornings for a considerable time in going from one apartment to another over the Piazza, to the respective artists who resided there. It appears from the memoranda before me, that in the year 1764 no less than ten painters occupied houses or apartments on this side of Covent Garden.

"It was here that Zoffany painted Foote in the character of Major Sturgeon in the *Mayor of Garrat*: and Moody in the character of Foigard. He also took his first studies from Garrick, for the drunken scene in the *Provoked Wife* here: and my father accompanied him thither from his house in Southampton Street, adjacent, and Fosbrook

¹ Where, in later years, Robins, the celebrated auctioneer, dwelt.

² *Reminiscences of Henry Angelo*, I. 112.



Coll. of the Duke of Atholl

FAMILY GROUP REPRESENTING JOHN, THIRD DUKE, WITH HIS WIFE AND SEVEN ELDER CHILDREN ON THE BANKS OF THE TAY AT DUNKELD

Painted for Blair Castle in 1767

London 16th Jan: 1767

Received from the Duke of Atholl Eighty Nine
 Pounds which with one Hundred Pounds formerly Received
 Makes in All one Hundred and Eighty Guineys being
 in full for a Family Picture of Nine Figures at
 twenty Guineys Each — Johan Zoffany

Coll. of the Duke of Atholl

THE ORIGINAL RECEIPT FROM ZOFFANY FOR THE PICTURE HE PAINTED FOR THE DUKE OF ATHOLL

brought the dress from the theatre, for Garrick to put on, to be painted in. This picture was not finished, however, until Zoffany had removed to Lincoln's Inn Fields."

It would be interesting to identify the persons depicted in another important group for which Zoffany was responsible at this time. Walpole evidently did not know them, as he merely describes the work thus: "A boy flying a kite, the father sitting, and a younger boy standing by him and looking at the other." Zoffany called it only "A Family," and sent it to the Society of Artists in 1764, and at their Exhibition it was hung and will be found in the catalogue under item 141. It now belongs to the Hon. Mrs. Goldman, who lives in Zoffany's own neighbourhood, Chiswick, and it came to her by bequest from a Mr. Friedlander.

It is an exceedingly good picture, as delightful as any group Zoffany ever painted, but it is annoying that we are not able to find out who are the persons there represented.

Unfortunately we have not been able to illustrate this fine work in these pages.

His other pictures belonging to this period were a portrait of the actor Moody, in the character of Foigard, which at one time belonged to Lord Charlemont, and then to Sir Henry Irving, who regarded it as a very precious work; three anonymous portraits¹ and a picture described in the catalogue as that of "A Lady playing on the Glasses."

In 1765 the artist moved into Lincoln's Inn Fields, as the quotation from Angelo's *Reminiscences* has already informed us.

His residence was in what was then known as Portugal Row, and later on as Portugal Street—so-called from the presence in it of the home of the Portuguese Ambassador—and Zoffany, who, like Nollekens, was (at least in his early life) a devout Catholic, is said to have moved there in order to save shoe-leather in attending the Sardinian Chapel, his usual place of worship, as it was far nearer to his new residence than when he was in Covent Garden.

Here he remained for nearly five years, busily engaged the whole time, and produced some admirable pictures.

Upon one of the most important of them he was engaged for a considerable period. It was a group representing John, third Duke of Atholl, with his wife and seven elder children, and hangs now at Blair Atholl, a large painting (63 × 36) having been executed specially to fit over the mantelpiece of the room.

¹ Perhaps one of them represented Lord Charlemont, for on October 29, 1764, he drew a bill on Arnold Nesbitt & Co., in the favour of Zoffany for £20 for work "done for him."

Zoffany began it in July 1765, as the original entries from the Duke's account-book, still in existence, set forth. They read thus—

1765.	June.	Mr. Zophany in part payment for a family picture	£100
1767.	Feb.	To Mr. Zoffany, Painter, for a family picture of nine figures at 20 guineys each, but £100 being paid formerly, I only pay him now £89	89
			<hr/> £189

and Zoffany's receipt—which, by the late Duke of Atholl's permission, we reproduce in these pages—runs thus—

London. 16th Jan. 1767.

Received from the Duke of Atholl ¹ Eighty-Nine Pounds which with One Hundred Pounds formerly Receivd Makes in All One Hundred and Eighty Guineys being in full for, a Family Picture of nine Figures at twenty Guineys Each.

Sgd. JOHAN ZOFFANY.

The picture was not exhibited till 1769, and then at the rooms of the Society of Artists, and it will be found in the catalogue under 215.

It possesses a special feature of interest, for, referring to our previous allusion to joint work on the part of various artists, we believe the background for this painting, which certainly represents the Tay and the Hill of Craigvenian, with the Atholl cairn on it, to be the work of Charles Stewart (brother to Anthony Stewart (1773–1846) the miniature painter), who was on Tayside and painted for the Duke various landscapes which now form five panels in the dining-room, and are signed and dated 1766, 1767, 1768, 1777 and 1778. It would appear as though the canvas, having been prepared for the exact place in the room, Stewart first painted upon it the landscape, the view of the River Tay at Dunkeld; and then the canvas was brought up to town by coach so that Zoffany could carry out his work from sittings when the family were in town.

It does not seem at all likely that Zoffany painted the picture in Scotland. It probably was worked upon from time to time, as various members of the family came to London, for the Duke of Atholl was at that time doing up and refurnishing Blair Atholl and brought nearly everything

¹ The same Duke paid Zoffany £8, in 1772, for a picture of the Royal family, but this we have been unable to trace. It does not appear to be at Blair Atholl.



SCENE FROM "LOVE IN A VILLAGE"
REPRESENTING EDWARD SHUTER, JOHN BEARD AND DUNSTALL
From the engraving. The original painting belongs to the Earl of Yarborough

for that purpose from London, as so much of the furniture and pictures from the Castle had been looted or sold during the '45.

This procedure of slow completion was not an unusual circumstance with Zoffany, because many of his groups represented entire families, and it was seldom possible for them all to sit together, or, indeed, for more than one at a time to be in the studio. Such groups, in consequence, were not executed in a hurry. In one notable case, as we shall see in the next chapter, these delays were responsible for a serious state of affairs.

In what way Zoffany first attracted the attention of George III is not known. It is said to have been due to the intervention of Lord Barrington, or to Lord Bute. Zoffany is known to have painted the portrait of the former nobleman (the second Lord), and the family tradition is that Lord Barrington brought Lord Bute, whose children Zoffany painted, and Lord Bute then interested the King in the painter.

Certainly during Zoffany's residence in Portugal Row he received his first Royal commission, which was, as we shall see, to be followed by others.

The work was executed in 1765, and represented "Their Royal Highnesses, the Prince of Wales and Prince Frederick as cupids," and it was exhibited at the Free Society's Exhibition in 1766, Zoffany's only exhibit in the gallery of that Society.

It does not appear to be now in the Royal collection, and we have at present been unable to find it.

The catalogue states that it was painted "on copper."

Of the other pictures which belong to this period six were theatrical groups. "Mr. Garrick, as Lord Chalkstone" (198), now to be seen in the Garrick Club; "The Miser, in the same Entertainment" (199), a picture we have not been successful in finding. "A scene in *Love in a Village*" (194), which now belongs to Mr. Acton Garle, and was bought by his grandfather (*circa* 1830) for a thousand pounds, and another scene from the same play (138), which is, we believe, the one now in the possession of the Earl of Yarborough.

In these groups we have representations of that clever comedian, Edward Shuter (1728-1776), who often acted under Garrick and distinguished himself in minor comic parts.

Of him Angelo has a good deal to say in his *Reminiscences*, and he refers to this actual picture also.

"'Shuter,' says he, 'was so genuine a humourist, that he was noticed by many persons of the highest rank. Some of these were permitted behind the scenes at the theatre, by a special privilege of
c

the management ; though, until a certain period of the last century, this was pretty general ; so much so, indeed, that these amateur visitors were occasionally sufficiently numerous to impede the actors in their lawful occupation.

“ ‘ Two illustrious personages, members of the Royal family, one evening, being behind the scenes at Covent Garden Theatre, disposed for a little humour, went to have a chat with Shuter in his dressing-room. He, having an arduous part to perform, was anxious to be left alone, for in their gay mood they were following him about. He had to dress for two characters ; so having a ready wit, and knowing their princely condescension, he said to one, “ By Jupiter, the prompter has got my book, I must fetch it ; will you be so obliging as to hold my skull-cap to the fire, your Royal Highness ? ” And to the other prince, “ Perhaps you will condescend to air my breeches ? ” Yielding to his humour, they good-naturedly did as they were required. Away he flew, shut the door, and, relating in the green-room what he had done, several of the performers and others following upstairs they peeped through the keyhole, and to their astonishment beheld the Royal brothers thus employed.

“ ‘ I have heard Zoffany say that this lively actor, however, was a very dull fellow off the stage, unless half tipsy, but in that state he was the most amusing of all the dramatic fraternity. Zoffany’s portrait of him in the character of “ Justice Woodcock ” was pronounced an incomparable likeness ; indeed my own recollection of him is sufficiently strong to vouch for this ; for, having repeatedly seen him in that character, in the favourite piece of *Love in a Village*, though I was then but a boy, a recent view of the print brought this old favourite, to my imagination, at once to life again.’ ”

Mr. Garrick’s drunken scene in the *Provoked Wife* (167) is another of Zoffany’s theatrical groups painted at this time. It passed to George Garrick, and still belongs to one of his descendants ; and the last of the six is a scene in *The Devil Upon Two Sticks* (214), now in the gallery of the Earl of Carlisle.

Of these, four were engraved, a compliment proving how popular Zoffany’s theatrical pictures had already become.

All of them were seen at the Exhibition of the Society of Artists, and they will be found recorded in our List of Exhibited Works in the Appendix.

Walpole praised two of them, and in the scene from *The Devil Upon Two Sticks* noted from memory the words of the conversation in which the actors are engaged, upon the margin of his catalogue.



Coll. of Sir E. C. Nugent, Bart.

GROUP OF PERSONS IN A ROOM FROM WHICH CAN BE SEEN THE HORSE GUARDS PARADE

They include Robert, Viscount Clare, his son and daughter, afterwards Marchioness of Buckingham and Countess Nugent, and Mrs. Mary Nugent usually known in the family as Aunt Peggy.



Coll. of Col. Bradney, C. B.

PORTRAIT GROUP REPRESENTING SIR JOHN HOPKINS, GREAT-GRANDFATHER OF THE OWNER, HIS WIFE, TWO SONS AND THREE DAUGHTERS



Coll. of Major Savill

GROUP OF FIVE FIGURES ENTITLED "THE MINUET"



Coll. of Lord Glenconner

PORTRAIT OF MISS STEVENS

In addition to all these there were exhibited some six portraits, which, being anonymous, it is not possible to identify. One of them, representing a child with a dog, has also, says Walpole, "a cradle," but whether the child is in it or not he does not state.

Finally, in addition to the Atholl group already mentioned, Zoffany exhibited at the Society of Artists three other groups of figures.

Of one we have no information whatever. It is simply called "A Family," and appears as item 195 in the Exhibition of 1767.

Another, however, in the 1765 Exhibition (168) Walpole enables us to identify. He notes against it the significant words "Dr. Nugent's," and we find the original picture still at West Harting Hall in the possession of Dr. Nugent's descendant, Sir E. C. Nugent. It was painted in London, perhaps in the family town-house and from the room in which the scene is set the Horse Guards Parade may be viewed.

Lord Clare (afterwards Earl Nugent) is the principal figure, and with him are his son and daughter with his half-sister, usually known in the family as Aunt Peggy. It is a brilliant conception well carried out in the neat, careful, painstaking manner so characteristic of Zoffany's work.

The third group was probably that now belonging to Colonel Bradney, and represents Sir John Hopkins with his wife, two sons and three daughters. Here, again, the room in which the group is represented is a typical London drawing-room of the period, well-lit from a large window, having the tea equipage in full view and a harpsichord near at hand. On it one of the ladies is performing, while another assists her in turning over the music.

It would be interesting to know whose were the portraits that Zoffany painted in Portugal Row, but about them, alas! we can only surmise.

Perchance one was a clever portrait of Miss Fenton (now belonging to Sir Wilmot Fawkes) and which seems to belong to this period, and very probably others were those of Charles Banister, Miss Stevens, Thomas Doggett and Thomas Jackson, but this is all mere surmise, as we have no certain evidence that will enable us to identify any of the anonymous portraits he painted while residing in Lincoln's Inn Fields.

One other painting does, however, deserve attention, that entitled "The Porter and the Hare."

It is said that Zoffany from his window witnessed the scene, and at once committed it to canvas. A porter is carrying a hare as a gift to some person and is uncertain of the position of the house. A boy is reading the direction on the label, another near by is looking up and is busily eating bread-and-butter. It is just an episode but of a pleasing nature, and it met with Walpole's approval when he saw it in the Exhibition of

1769 (213), and noted down his comments upon it on his catalogue. With the general public also, it gained instant approval, and the excellent mezzotint which Earlom made of it and published in 1774 sold exceedingly well.

It even seems possible that Zoffany painted a replica of the picture for some client, for there are two versions of it, both of which appear to be the work of the artist himself. The better of the two seems to be the one in New York, which originally belonged to the Ehrich Gallery and which, for a wonder, has a signature upon it,¹ but there is another version in the possession of Colonel Baskerville which exactly resembles the mezzotint, and has also good claims to be considered the original work from which it was taken.

Possibly the very reason why there is a name on the New York version, to wit "Mr. Zoffany pictor," an unusual form for a signature to take, is the fact that there are two versions and that one owner got Zoffany to put his name to his or himself added the signature. It certainly appears to be contemporary with the picture and a genuine part of it.

The important group from Swaylands representing the Drummond family must have been painted somewhere about this time, as Andrew Drummond, the old man in the picture, died in 1769, at the age of eighty-one, and he was clearly a very old man when he sat for this portrait. It is a very happy composition, one of Zoffany's best out-of-doors conversation pieces, and as it gives the portraits of three generations of the Drummonds, is of peculiar interest. It was painted at Stanmore, and in the extreme distance in the centre of the picture the town of Harrow-on-the-Hill is lightly indicated. The picture is fully described in the Appendix. To the same period belongs the large oval portrait of Mr. Drummond, now in the same house. In Mr. Drummond's hand can be seen a gold-topped crutch-handle walking-stick, used by its owner in his famous walk from Glasgow to London when he came up to found the agency which grew with great rapidity into the famous Bank which now belongs to his descendant.

This actual walking-stick, carefully preserved as a valued treasure, can be seen in a glass-case in the Bank parlour.

The similar portrait at Cadland and the one representing the group of Mendicants also belonging to Mr. Maldwin Drummond, and another

¹ Zoffany seldom signed his pictures. We have only seen one work, the portrait of Maddison, belonging to Mr. John Lane in which we are convinced the signature and date are genuine. In two other cases we are sure that the signature has been painted on at a later date, and on several works reputed to be signed we have failed to discover the signature at all. Of several of his works, however, there exist undeniable proofs of authenticity, such as entries in diaries, allusions in letters, or even receipted bills.



Coll. of Messrs. Ehrlich Brothers

THE PORTER AND THE HARE
This picture is the subject of an engraving

Ehrlich Gallery photo



Coll. of Mr. George Drummond

PORTRAIT GROUP OF THE DRUMMOND FAMILY

MR. ANDREW DRUMMOND, THE FOUNDER OF THE BANK, IS SEEN SEATED UNDER THE TREE



Coll. of Mr. George Drummond

PORTRAIT OF ANDREW DRUMMOND THE FOUNDER OF DRUMMOND'S BANK

He died 2 February, 1769, aged 81. The walking-stick seen in the picture was used in his famous walk to London, and is still preserved in the Bank Parlour

group of mendicants somewhat similar belonging to Mrs. Jervis were all probably painted in the very same year.

Another notable person whose portrait, however, we have not yet succeeded in tracing, was painted by Zoffany at this period. This was Francis Grose the antiquary (1731-1791), a man of unusual corpulence whose portrait was known as that of "Zoffany's fat man."

Angelo relates the story of the sketch from which the portrait grew, and it is so well told and of such an amusing character, that it is well worth repetition *in extenso*. It is not certain whether the sketch to which Angelo alludes did not grow up into a double portrait; in fact, there is a family tradition that it did, and that both the two men, with whom Zoffany was very intimate, figure in one of his groups side by side. It would, in the circumstances, be of interest if this picture could be found.

Angelo's story is given in these words—

"The bare mention of Captain Grose brings many an instance of his *facetiae* to mind. I never remember a more amusing day than that which, of all others, happened to be one of those entitled a *Fast*, or annual day of humiliation by Act of Parliament, for the manifold sins of the people, pending the years of war: a custom, by the way, which, during the days of peace (a period for general thanksgiving) is left alone, which neglect, perhaps, gave occasion to the old distich—

" ' In time of war, and not before,
God and the soldier we adore;
When peace is come, and war is not,
Soldiers may starve—God is forgot.'

"However this may be, the elder Angelo at Acton, being a celebrated *Cake-house* for all his numerous and very multifarious friends and acquaintances, on this particular *Fast-day* walked hither two worthies, who, for bulk, might have been weighed against any two aldermen in our renowned old metropolitan city. These were Captain *Grose* and Alexander *Gresse*: the first the celebrated antiquary, the latter an artist of celebrity in his day, teacher of drawing to her late Majesty and the Princesses, and a great favourite of his late Majesty King George the Third.¹

"It is a curious fact, that these two corpulent gentlemen were great walkers, and, although they did not get over the ground very

¹ On account of his corpulency John A. Gresse was known amongst his comrades as "Jack Grease."

rapidly, yet, by 'taking time by the forelock,' that is, by rising early, they contrived to be in time to many a good dinner, within a circuit of eight or even ten miles of town.

"Sebastian Bach, and his friend Abel, who had been invited, were already there, when my father, looking out from the window, beheld these ponderous pedestrians approaching the house. Bach and Abel, being called to the window, on viewing them, laughed so lustily, that my father, catching their fit of risibility, could not go down to receive them, as he was accustomed to do; for Bach exclaimed, patting Abel's corporation, which was very protuberant, 'Mine Gote, mine teer friend Angelo, vot, is two more such *pellies* as this come down to keep the fast? Diable! If we feast to-day, we must fast to-morrow, and so tromper the act of barliament.' . . .

"Gresse and Grose at length arrived: and after each taking a glass of liqueur before dinner was announced, we walked into the grounds, where Calze, an Italian painter, who had practised here, had painted a large piece on a blank wall, at least eighteen feet high, being the gable of our coach-house, the subject of a Roman structure with an arch, through which he has represented a wide gravelled path, between a long vista of trees. This having become dingy, Zoffany was restoring it, and having seen our two fat friends through the hedge, as they turned the road to my father's front gate, he filled his painting brushes, and from this slight glance rubbed their portraits in with vast rapidity, and with marvellous resemblance. My father and others, who accompanied them down the avenue that faced this artificial ruin, were actually startled, thinking these figures the wraiths of Gresse and Grose. On nearing them, however, they appeared mere daubs. This frolic of Zoffany's caused the fat, facetious Grose, great merriment, at the expense of Gresse, who could not, or would not, see the joke. Though a good-natured and friendly-hearted man, Gresse was very irritable, and could not patiently endure the least observations upon the stupendosity of his figure. This, indeed, is verified in a story of his late Majesty, and the too-sensitive painter, which happened whilst my father was in attendance upon the Royal family.

"Gresse, on his first introduction as a teacher at the Royal palaces, had been told by Muller, page to the then young Prince Edward, that the etiquette was, if by accident he met the King or any member of the Royal family within the palace, to stand respectfully still—let them pass, and take no notice, unless those great personages condescended to notice him.

"It happened that during his many professional visits at Bucking-

ham House, at Kew, and at Windsor, during the first two years' attendance, he had never by any chance met the King.

"One day, however, whilst waiting to attend the Queen, and amusing himself in looking at the painted ceiling in the great audience chamber, a door suddenly opened, and by a side glance he perceived himself in the Royal presence. It was no less a personage than His Majesty, King George the Third, who entered alone.

"Struck, no doubt, with the extraordinary bulk and general contour of the figure of the artist, for he stood with his hands behind him, grasping his cocked hat, and his legs straddled wide, with his head thrown back, the King advanced to the middle of the room, and eyed him with apparent surprise. Gresse, remembering the point of etiquette, dropped his head to its natural position and stood stock-still.

"After his Majesty had taken this survey, he walked round, whilst Gresse, wishing a trap-door to open under his feet, remained, nothing short of a waxed figure, beneath a tropical sun. At length the King, unconscious, we may reasonably suppose, of the misery of the sensitive artist, walked to some distance, and, turning round, took a view of him right in front. Gresse, determined to show the King that he really was not a statue, regardless of further etiquette, made to the sovereign a most profound bow, which the King, understanding, as it is supposed, he immediately retired.

"To Calze, and his painting of the Roman ruin also, a tale is attached, which may not be entirely unworthy of relating. . . . He was capricious and litigious, though, by fits, as generous as the most liberal of his compeers. Like most Italians, however, being no economist, he got into pecuniary difficulties, and to get out of them again would sometimes fix the consequences upon an employer, or even a friend.

"Zoffany, who ever had his wits about him, had known Signor Calze well, and advised my father, before he left England, to beware of his tricks: saying, '*Mine friend* Angelo, I would advise you to obtain in writing, that this fine temple, at the bottom of the garden—this ruin—is not to be rebuilt up at your expense; for' (putting his finger on his nose) 'if the Signor should happen to want some monies, though this is painted *con amore*, it may chance to end *al contrario*: *Gaurde lo chi è*—take care he not send a you se long bill.'

"My father smiled at the precaution, and was incredulous, saying—'No—no—my dear Mister Zoffany—he can never treat me so.'

"My mother, however, who had more penetration, by a little playful management, procured a written testimony from him, of the work being done as a tribute in kind."

CHAPTER II

ZOFFANY AS A ROYAL ACADEMICIAN

WE have already alluded to the fact that Zoffany's skill in portraiture was brought under the notice of the King, who honoured the artist with his approval, and, when the Royal Academy was founded, nominated him as one of its original members.

Not only did His Majesty do this, but his interest in the painter went further, for he sat himself for a portrait, commissioned one of the Royal family, another of the Queen and yet other works to which we refer presently.

George III also purchased from time to time several examples of Zoffany's work, showing altogether an unusual interest in the artist.

The first picture of the Royal family exhibited by Zoffany at the Royal Academy (211), is that of the King, the Queen and six of their children. It still hangs at Windsor Castle.

Walpole commented upon it in sneering fashion. "In Vandyke dresses," says he, "ridiculous—a print of it,"¹ and to the one of the King exhibited in the following year (230) he is no more complimentary. "Very like," says he, "but most disagreeable and unmeaning figure."

In fact Walpole, while commenting on most of the pictures sent in by Zoffany to the Exhibitions of the Royal Academy and supplying us with many of the missing names, does not seem to have held a very favourable opinion of the artist, *as a portrait painter*, reserving his praise, and that is generally full and definite, for the theatrical compositions in which he considered Zoffany excelled.

We must not, however, dismiss the Royal group in Walpole's airy fashion, as the painting, although weak in composition and wholly unsatisfactory in its grouping, has a special interest of its own. It was engraved in mezzotint by Earlom, and then from the figure of the King and from those of the Queen and the children there were modelled Derby-Chelsea groups in porcelain biscuit. These are now rare. Of the one of the King there appears to have been two models, differing slightly

¹ The Windsor Castle one *was* engraved by Earlom.



GEORGE III AND QUEEN CHARLOTTE

DERBY PORCELAIN STATUETTES COPIED FROM THE PAINTING BY ZOFFANY IN THE COLLECTION
OF HIS MAJESTY THE KING

By permission from Blacker's "Old English China"



Coll. of H.M. The King

Lord Chamberlain's Department photo

HIS MAJESTY KING GEORGE III, WITH QUEEN CHARLOTTE AND THE ROYAL FAMILY

Exhibited at Royal Academy in 1770 and engraved

one from the other. George III is represented standing by a pedestal, upon which he rests his left arm, his right hand resting on his hip. The head is turned towards the right. On the pedestal, in one of the models, is the crown with the sceptre on a cushion. In the other model there is a different crown with the orb, and there are other minor distinctions between the two. One example is in the British Museum, and is illustrated in R. L. Hobson's *Catalogue of the Old English Porcelain* (Plate XX). The British Museum example, according to Mr. Hobson's catalogue, is mentioned in a catalogue of the principal additions made to the stock of the Bedford Street warehouse in 1773 or 1774, thus: "Their present Majesties, the King and Queen and Royal family, in three grouped pieces in biscuit, the centrepiece represents the King in a Vandyck dress" (see p. 61).

In the example in the British Museum the figure is set upon a pillar and base, "glazed and coloured lapis lazuli blue, veined in gold." The mark is a combined anchor and D in gold.

Lord Lincolnshire has in his possession the two groups belonging to the set of which the British Museum possesses the figure of George III.¹ It is believed that this particular figure was sold away from the other to the Museum, by one of his ancestors. The two groups² which he still possesses are, first, one of Queen Charlotte with the two young Princesses, and second, one of the four younger Princes, one of whom is playing with a dog, another should be holding a cockatoo, and the two elder stand at the back. Both these groups are extremely fine in their execution, and the treatment of the lace collars and draperies is of unusual delicacy. The cockatoo which Prince William should be holding in his hand is, however, missing in Lord Lincolnshire's group. Mr. Amor, of King Street, St. James's, also possesses two of the groups, the one representing Queen Charlotte and the Princesses, and the figure of George III. From these two our illustration is taken. The third group, of the four children, is of extreme rarity. We have only been able to hear of Lord Lincolnshire's example, but we have been told that there is in a private collection yet another, and that in it the cockatoo, which is missing from Lord Lincolnshire's group, can be seen.

It will be noticed on comparing our illustration with the one taken by the King's permission from the original painting, that the workers in porcelain have not followed the painting in all its details, but while aiming at a general resemblance have varied the composition, probably for technical reasons, at their own will. Thus the vase at the back of the group of the Queen does not appear in Zoffany's picture, nor does the

¹ An example of the figure of the King was sold at Christies, in 1875, for £47.

² Lord Lincolnshire's groups were exhibited at the Bethnal Green Museum in 1875.

ornamental pedestal on which the King rests his arm. Again, the crown, orb and cushion are quite differently placed in the painting, and the draperies, especially those of Princess Charlotte, fall in different fashion. On the whole, however, the arrangement made by Zoffany has been followed, and the existence of the groups is proof of the admiration with which the original painting was greeted by the general public.¹

Zoffany did, however, create a sensation at the first Exhibition of the Academy by his picture of "Abel Drugger" (212).

He called it "The last scene of the 2nd Act in the Alchymist," and Walpole's long and interesting note upon it reads thus—

"This most excellent picture of Burton, J. Palmer and Garrick² as Abel Drugger is one of the best pictures ever done by this Genius. Sir Joshua Reynolds gave him £100 for it. Ld. Carlisle offered the latter 20 guineas more for it. Sir Joshua said he should have it for the £100 if his Lordship would give the £20 to Zoffani which he did."

The story, so alluded to by Walpole, and which does great honour to Reynolds, is told also by Mary Moser,² and again in somewhat different fashion by an anonymous contemporary writer who gives, moreover, a larger sum (50 guineas) as the premium paid.

This is borne out by the tradition at Castle Howard which is to the effect that one hundred and fifty guineas was paid for the painting.

The other narrative reads thus³—

"The late Earl of Carlisle, at this period, conversing with Sir Joshua, again expressed a wish that he had been the possessor of this said picture of Garrick in the character of 'Abel Drugger.' He had often endeavoured to persuade his friend, Sir Joshua, to part with it. 'Well, my Lord,' said he, 'what premium will you pay upon my purchase?' 'Any sum you will name,' replied the Earl. 'Then

¹ See Haslam's work on the *Old Derby Porcelain Factory*, 1876, p. 248; and Blacker's work on *Old English China*.

² Mary Moser, R.A., so Smith tells us, wrote to Fuseli concerning the Royal Academy Exhibitions, and thus refers to the picture: "I suppose there has been a million of letters sent to Italy with an account of our Exhibition, so it will be only telling you what you know already to say that Reynolds was like himself in pictures which you have seen; Gainsborough beyond himself in a portrait of a gentleman in a Vandyke habit, and Zoffany superior to everybody in a portrait of Garrick in the character of Abel Drugger with two other figures, Subtile and Fall. Sir Joshua agreed to give an hundred guineas for the picture; Lord Carlisle half-an-hour after offered Reynolds twenty to part with it, which the Knight generously refused; resigned his intended purchase to the Lord and the emolument to his brother artist. (He is a gentleman!)"

³ *Literary Gazette*, July 8, 1826.



A SCENE FROM "THE ALCHYMIST."

GARRICK AS ABLE TRIGGER, HORTON AND PALMER AS SUBTLE AND FACE. ACT 2, SCENE 6.

From the engraving. The original painting belongs to the Earl of Carlisle.



Call of Lady Sayer

Campbell Gray 1885

PORTRAIT OF JAMES SAYER, AGED 13, THE SON OF ROBERT SAYER, THE PRINCE DU ALER

Engraved in mezzotint by R. Houston and published by Robert Sayer the boy's father in 1778

it is yours, my Lord, if you will pay me one hundred guineas and add fifty as a gratuity to Mr. Zoffany.' His lordship consented, and so, to the credit as well as satisfaction of all parties, it was settled. The picture is now in the gallery at his lordship's late seat at Castle Howard.

"Sir Joshua¹ not infrequently added to the means of contemporary artists of merit, by this delicate method of transferring what he himself had purchased in the first instance as a compliment to the talent which he thus brought into notice. Indeed, it could not fail to serve a rising artist to receive so marked a compliment as to have one of his works placed in the private collection of the most illustrious living painter in the world; one, too, whose opinion almost gave universal law to the taste of his age."

The painting is certainly one of the best that Zoffany ever produced and has always been a popular one. It has often been exhibited, was twice at the British Institution (1814 and 1840), twice at Whitechapel (1906 and 1910), once at the Grafton Gallery (1897), and once at the New Gallery (1891). Its dimensions are $41\frac{1}{2} \times 39$, and in it Burton and Palmer are playing the parts of Subtile and Fall.

Lord Carlisle greatly admired Zoffany's work and was the purchaser of two more of his pictures, one representing Foote as Major Sturgeon in the *Mayor of Garrett*, and the other depicting Foote and Weston in *The Devil Upon Two Sticks* (Act II, Scene ii.).

Both of these also have frequently been exhibited, and the latter, as well as the Abel Drugger group, were engraved.

The only other picture Zoffany sent in that first year of the Academy was a small whole-length portrait of a young gentleman.

It is suggested that either this picture, or one exhibited in the following year under an almost identical description, is the portrait of James Sayer at the age of thirteen, represented fishing, which now belongs to Lady Sayer, inasmuch as the portrait in question was engraved by Houston in mezzotint and published by Robert Sayer, the boy's father, in 1772. It was probably, therefore, exhibited in 1770 or in 1771.

One of the two portraits is almost certainly that representing Ralph Izard, as a boy, seated under a tree, holding an open book and with a dog at his feet, because that work is dated 1771, and, moreover, is stated to have Zoffany's signature upon it, both very rare occurrences in works by this painter (*see* p. 20).

¹ Sir Joshua commissioned Mr. Garrard, then a young and promising artist, to paint a picture of a brewery, in compliment to the great talent exhibited by him in a similar painting of the brewery of Messrs. Calvert.

Izard eventually became a notable man in the United States, and was one of the delegation from South Carolina to the first Congress.

The portrait still belongs to his descendants and is now in the possession of Mr. Louis Maingault of Charleston, South Carolina, the great grandson of the boy represented in the painting.

Two of the pictures exhibited in 1771 it is possible still to trace.

One is that of the King, to which we have already alluded, Walpole's "disagreeable and unmeaning figure," and represents George III in scarlet uniform with a white waistcoat and wearing the ribbon and star of the Garter.

The other, called "A Beggar's Family" (232), belongs to Mr. Maldwin Drummond, and is a spirited representation of a group of mendicants set in a landscape.

Then, in 1772, we come upon one of Zoffany's most notable works, and again he was honoured by a lengthy comment from Walpole.

The picture (290) was styled "The Portraits of the Academicians of the Royal Academy," and it was a high compliment to Zoffany that he should have been selected to paint this, the first group in which the members of the newly-founded society were represented. It was at once bought by George III, and is now in the Royal collection at Buckingham Palace.

Walpole said of it—

"This excellent picture was done by candle light; he made no design for it, but clapped in the artists as they came to him, and yet all the attitudes are easy and natural, most of the likenesses strong. There is a print from it."

Anthony Pasquin (John Williams) in his *Authentic History*, is not so complimentary, but his efforts to be sardonic in his criticism¹ are not quite so successful when he refers to this picture as when, later on, he alluded to other works by Zoffany. Of this he says—

"His combined portraits of the Royal Academicians is a picture so similar to all his best efforts, that it may be offered as an instance of his manner and ability. The characters are well preserved, but the outline is too coarse, and the colouring wants harmony; I shall consolidate any farther critique in this declaration, that I believe he cannot paint with common estimation, in the absence of a model."

On the other hand, the *Literary Gazette* of July 8, 1826, commenting on the picture when it was exhibited at the British Institution, gives us

¹ *Authentic History of . . . the Royal Academicians*, by Anthony Pasquin.



Cell of His Majesty the King

THE LIFE SCHOOL IN THE ROYAL ACADEMY

Lord Chamberlain's Department photo



1. The King	2. The Queen	3. The Prince of Wales	4. The Princess of Wales	5. The Duke of York	6. The Duchess of York	7. The Duke of Cambridge	8. The Duchess of Cambridge	9. The Duke of Edinburgh	10. The Duchess of Edinburgh	11. The Duke of Devonshire	12. The Duchess of Devonshire	13. The Duke of Devonshire	14. The Duchess of Devonshire	15. The Duke of Devonshire	16. The Duchess of Devonshire	17. The Duke of Devonshire	18. The Duchess of Devonshire	19. The Duke of Devonshire	20. The Duchess of Devonshire	21. The Duke of Devonshire	22. The Duchess of Devonshire	23. The Duke of Devonshire	24. The Duchess of Devonshire	25. The Duke of Devonshire	26. The Duchess of Devonshire	27. The Duke of Devonshire	28. The Duchess of Devonshire	29. The Duke of Devonshire	30. The Duchess of Devonshire	31. The Duke of Devonshire	32. The Duchess of Devonshire	33. The Duke of Devonshire	34. The Duchess of Devonshire	35. The Duke of Devonshire	36. The Duchess of Devonshire	37. The Duke of Devonshire	38. The Duchess of Devonshire	39. The Duke of Devonshire	40. The Duchess of Devonshire	41. The Duke of Devonshire	42. The Duchess of Devonshire	43. The Duke of Devonshire	44. The Duchess of Devonshire	45. The Duke of Devonshire	46. The Duchess of Devonshire	47. The Duke of Devonshire	48. The Duchess of Devonshire	49. The Duke of Devonshire	50. The Duchess of Devonshire	51. The Duke of Devonshire	52. The Duchess of Devonshire	53. The Duke of Devonshire	54. The Duchess of Devonshire	55. The Duke of Devonshire	56. The Duchess of Devonshire	57. The Duke of Devonshire	58. The Duchess of Devonshire	59. The Duke of Devonshire	60. The Duchess of Devonshire	61. The Duke of Devonshire	62. The Duchess of Devonshire	63. The Duke of Devonshire	64. The Duchess of Devonshire	65. The Duke of Devonshire	66. The Duchess of Devonshire	67. The Duke of Devonshire	68. The Duchess of Devonshire	69. The Duke of Devonshire	70. The Duchess of Devonshire	71. The Duke of Devonshire	72. The Duchess of Devonshire	73. The Duke of Devonshire	74. The Duchess of Devonshire	75. The Duke of Devonshire	76. The Duchess of Devonshire	77. The Duke of Devonshire	78. The Duchess of Devonshire	79. The Duke of Devonshire	80. The Duchess of Devonshire	81. The Duke of Devonshire	82. The Duchess of Devonshire	83. The Duke of Devonshire	84. The Duchess of Devonshire	85. The Duke of Devonshire	86. The Duchess of Devonshire	87. The Duke of Devonshire	88. The Duchess of Devonshire	89. The Duke of Devonshire	90. The Duchess of Devonshire	91. The Duke of Devonshire	92. The Duchess of Devonshire	93. The Duke of Devonshire	94. The Duchess of Devonshire	95. The Duke of Devonshire	96. The Duchess of Devonshire	97. The Duke of Devonshire	98. The Duchess of Devonshire	99. The Duke of Devonshire	100. The Duchess of Devonshire
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Coll. of H.M. the King

FINISHED AND ENGRAVED BY THE LITH SCHOOL IN THE ROYAL ACADEMY

By the courtesy of the Great Free Club

several pieces of interesting information concerning the work and some good-natured criticism. It thus speaks of the painting, and we give the extract *in extenso* with its own footnotes—

“It was well observed by Jeremiah Meyers¹ that ‘some men become ancients even in their own age.’ Meyers said many good things, and this was said upon the picture of the Royal Academicians, now chronicled as part and parcel of that Royal collection, which, by the liberality of our King, is at present exhibiting as the chief lion of this great sight-seeing epoch. Little did Frank Hayman² think, who rarely thought for to-morrow, when he sat to his friend, Johan Zoffany³ that he should be so soon handed down to fame, in such company too, as one of the old English masters. His portrait, which is a very strong resemblance, was not entirely finished from the life; for Master Frank was of too volatile a temper to afford even a brother Academician a fair number of sittings.

“Zoffany, however, managed to stamp the canvas with this, his faithful portrait, partly, we may suppose, from the strength of his memory. There is a head of Hayman, by Sir Joshua Reynolds, which was copied by his pupil, Mr. Taylor, on whose authority we venture to vouch for the fidelity of Frank’s face and figure in the picture of the R.A.’s.

“It is said, and on good authority we believe, that Zoffany, at the period of painting this artistic group, having a pique against Richard Wilson, the landscape-painter, erst his bottle-companion, determined to let off a graphic squib at his new propensity, that of preferring a pipe and a pot to the drawing of a cork. In the sequence, he introduced on the chimney-piece immediately over Wilson’s head⁴ a quart tankard of stout, with its foaming top, and two crossed tobacco-pipes, carefully covering the sottish symbols with gold-beater’s skin, on which he painted a plaster case of a Gorgon’s head. It was so sent for public exhibition, under the suspicion of Zoffany’s

¹ Jeremiah Meyers, a native of Tübingen, miniature painter to the Queen of England, and one of the earliest Royal Academicians. His portrait is in this picture.

² Francis Hayman is seated near him, whose portrait describes to the life his bold, athletic person. In this we behold the renowned painter who had the pugilistic set-to with the great Marquis of Granby, whose magnificent portrait by Reynolds is on the opposite side of the gallery.

³ Zoffany has introduced his own portrait in the group. He is seated in the front, with his palette and pencils.

⁴ Wilson is represented at the back of the group. His nose herein is of moderate dimensions, not having attained to that remarkable prominence subsequently represented in the sketch by Sir George B . . . t [Beaumont], and other no less faithful resemblances, alike done *con amore*.

intending to remove the skin secretly, and thus expose the falling of his former convive. But whether his splenetic humour subsided, or he more prudently thought the disclosure of the trick would offend the gravity of the magisterial committee of the R.A.'s, he kept his secret till the exhibition closed; and after bantering Wilson, through the whisperings of a select few, to whom he showed this sport of his pencil, he painted out the Gorgon, the pipes and the pot, and completed the composition as it now appears.

"The Royal Academy of Painters, Architects and Sculptors, like the theatres, under whose roofs have flourished the actors, singers and others, will serve from age to age as a *memento mori*; for new generations of painters and dramatic performers, rapidly succeeding those whom we, by way of contradistinction, call old, in the course of a very few years, in the 'Mind's eye,' really convert them into ancients. Thus the very picture before view, which records the portraits of the Royal Academicians of the last reign, all, with their honoured founder, gone to the tomb, presents to the mind a band of worthies already endeared to their posterity by the tender associations of the past, wrapping their memory with that sacred mantle which imagination draws between the living and the illustrious dead.

"It is doubtless from this general respect for men of genius in the arts, who have done honour to their age, that the next age delights to preserve their memory, by dwelling on all the minor operations of their ingenious career; hence every trait of their habits, private as well as professional, is sought with avidity, related with pleasure, and listened to with delight.

"It seems that all the members of the Royal Academy sat to Zoffany for the occasion, excepting one, Sir Nathaniel Holland."¹

In a later issue of the same *Gazette*, the writer comments still further upon some of those who are represented in the picture.

"'Francis Hayman,' he says, 'who makes so important a figure in his coat, waistcoat and breeches of drab broadcloth and his Sunday wig (to use the words of his favourite pupil, now in his eighty-seventh year, and sitting at my elbow), looking as large as life.' This Francis Hayman was the ingenious author of those graphic decorations at Vauxhall, the painted walls.

"Frank, another nightingale . . . kept his summer nights in the bowers of Vauxhall, and returned to his dormitory with the uprising of the lark.

¹ Nathaniel Dance when an R.A. He assumed the name of *Holland* when he retired and obtained his title ten years later still.—AUTHOR.



1. J^o Joshua Reynolds
2. J^o William Chambers
3. George Michael Meyer
4. Francis Milton Newton
5. Edward Dimsy
6. Thomas Stothby

7. Samuel Wale
8. William Hunter
9. Francis Hayman
10. Ben Jek quia a Juncosford
11. George Burnet
12. Francis Burchard

13. Edward Bury
14. Augustine Carlini
15. Charles Cotton
16. Mason Chamberslin
17. J. Boppe Carlini
18. Richard Gough

19. John Vernon
20. William Huse
21. Nathaniel Huse
22. M^{rs} Audacia Knappman
23. Leonard Meyer
24. M^{rs} Mary Moser

25. Joseph Nollekens
26. John Richards
27. Paul Stothby
28. Dominick Verres
29. Peter Zeno
30. William Lyster

31. Benjamin West
32. Richard Wilson
33. Joseph Wilton
34. Richard Tso
35. John Zoffany
36. Francesco Zuccarelli

KEY TO THE PAINTING OF THE LIFE SCHOOL IN THE ROYAL ACADEMY 1773

Coll. of H. M. the King

From the original by kind permission of the Royal Academy of Arts

"He lived in the early days with old Jonathan Tyers, in Craven Buildings, and was a useful man in the parish of St. Mary-le-Strand. The respectable inhabitants of his silent street, situated, to be sure, in the murky bosom of a vile neighbourhood, the far-famed Drury Lane—these were wont to open their windows past midnight, to look for the watchman, who, even while going his limited rounds, was by certain timid matrons, unreasonably expected to be in his box. Complaints were preferred at the vestry, and the guardian of the night, though as trusty an old officer as any upon the *staff*, would have been cashiered had he not summoned 'a worthy gemman, one Mr. Hayman, who could speak to his character.' Frank, who was every man's friend, cheerfully obeyed the summons. 'Now, gemmen,' said old *Time*, 'now I shall be supported. *There* is Muster Hayman, who comes home at *all hours*. Did you, sir, ever find me off my post?' 'Never,' replied Hayman. '*Your* testimony is sufficient, sir,' unanimously exclaimed the Board. . . .

"Several members of this first list of R.A.'s . . . used to meet after the Vauxhall season at the Turk's Head in Greek Street, Soho; Hayman, Zoffany, Wale, Moser, Carlini, Meyer, Peter Toms, Richard Wilson and others. . . . Zoffany and Hayman, familiarly Johann and Frank, were inseparable. Zoffany, who had a liberal supply of game, presents from his patrons, used to take a pheasant, a brace of partridges or woodcocks, to the bar and whisper mine hostess—'Dress these for Mr. Hayman and me.' Frank used to entertain his friend with the frolics of London and Johan made him laugh in return, with the comicalities and *naïveté* of his former friends in Yharmany. They were everlasting smokers.

"John Gwynn, who was considered of sufficient talent to be incorporated in this band of artists, on the royal foundation, is now scarcely recognised even by name. Yet he was an ingenious designer, drew architectural subjects correctly, understood the contour of the human figure and was principally employed by the publishers. He drew all the figures for that capital folio work on the science of *Fencing*, published at a great expense by the elder Angelo, the plates to which were beautifully engraved by that able artist, the unhappy William Wynne Ryland, and his clever co-adjutors Grignion and Hall."

Walpole's statement concerning the painting of this picture of the Royal Academicians must not be taken quite literally, as there are in existence at least two studies for it, one of them being in the possession of the Royal Academy itself.

The group is really one of amazing interest and extremely cleverly lighted from the chandelier with its heavy shade in the centre of the room.

The portraits of the two lady Academicians, Angelica Kauffmann and Mary Moser are depicted upon the wall, the former in a rectangular, the latter in an oval frame, as it was not considered seemly that the ladies should be seen in the "Life School." Leslie and Taylor, in their *Life of Reynolds*, thus allude to the painting—¹

"The canvas which drew the densest crowd about it this year, and had almost as much success as West's "Death of Wolfe" the year before,' they state, 'was Zoffany's picture of the Academicians gathered about the model in the "Life School" at Somerset House. The picture is in the Royal collection, and is invaluable as a collection of characteristic figures and faces. Moser is setting the figure, which Zuccarelli and Yeo study the pose of, of the model, and Dr. William Hunter, a little behind them, with his hand on his chin, scans the action of the muscles on which he has lately been lecturing. Nathaniel Hone, with an expression and attitude of swaggering self-importance, leans on the screen which backs the model. Cosway, the Maccaroni miniaturist, displays his clouded cane and gold lace at full length in the left-hand corner. He is the only one present, besides Sir Joshua, who wears a sword. Zoffany, himself sitting, palette on thumb, in the right-hand corner of the composition, is the pendant to Cosway. Behind him, West leans on the rail, with more abandonment of action than we should expect in the formal and ceremonious young Quaker, in conversation with Cipriani and Gwynne, the architect, on his left. Seated on a drawing box, his figure set square, his legs apart, and his hands firmly planted on his knees, is the burly Hogarthian figure of Frank Hayman, looking like an incarnation of British sturdiness and straightforward manhood. Just before him, Sir Joshua, the centre figure of the composition, directs his ear-trumpet to the talk of Wilton and Chambers. The less conspicuous members of the Academy are ranged in a second line, even Tan Chet Qua, the ingenious Chinese modeller, is not forgotten. Wilson leans moodily in a corner, his hand thrust into his waistcoat, looking gloomy and unsuccessful. Hoare is seen in profile behind Cosway, but Gainsborough is absent. He lived in Bath, and never troubled himself with the meetings or business of the Academy, which had, in fact, taken him into its bosom, in spite of the most manifest evidences of indifference to that honour on his part.'"

¹ Leslie and Tom Taylor's *Life of Reynolds*, I. v. 446-7.



Coll. of the Royal Academy at 1718

Photo by the courtesy of the " Illustrated London News "

THE ANTIQUE SCHOOL OF THE ROYAL ACADEMY
 "THE FIRST OCCUPANTS OF THE NEW SOMERSET HOUSE IN 1780."

As regards the portrait of Richard Wilson, just alluded to, it may be well to mention that he stands in the recess of the room, hard up to the mantelshelf on which there certainly is the appearance of some slight alterations in the paint-work, as though something had been removed from the picture and the spot re-painted. Of several of the Academicians of 1770 this group gives us practically the only portraits extant, so that its interest is of a special character in that respect.

It was, as we have said, engraved in mezzotint by Earlom in 1773, and a key also was prepared. The print is a rare one, as after a few impressions had been made from it, the plate was accidentally destroyed by fire, in Sayer's warehouse in Fleet Street.

We reproduce an illustration from the original picture by gracious permission of the King, and also give the mezzotint by Earlom and his key to the figures in it.

This, although the best known, is, however, by no means the chief work which Zoffany executed respecting the Royal Academy. Such an epithet belongs most certainly to his picture which now hangs at Burlington House in the Saloon, and which is entitled "The Antique School of the Royal Academy." It depicts the first occupants of the stately room at Somerset House, which in 1780 was used as the Antique School, and from the point of view of skilful composition and careful lighting, it was never excelled by any work the artist carried out. The room is a large one, with a panelled ceiling, richly decorated, it is said, by Angelica Kauffmann, West, and other Academicians. A meeting of the School is taking place by night. The casts from the antique are illuminated by oil-lamps with large triple reflectors, set up on high standards, and each student's easel is likewise illuminated by its own oil-lamp and reflector. Furthermore, there is a special lamp and reflector of more than ordinary power in front of the desk of the Keeper, which places his features in strong vivid light, and finally, the door of the apartment stands partly open, and some light from the staircase steals through the aperture, revealing the figure of a man in a wig, who is about to go out of the room. It will be seen, therefore, that Zoffany had set before him a very complex problem of lighting, and splendidly has he risen to the occasion. The painting is also a remarkably skilful composition. The casts, which include the Farnese Hercules, the Quoit Thrower, and other well-known antiques, are well set up, and the glow is reflected from them over that corner of the room, and spreads partly upon its ceiling and walls. Each student is seen busy with his sketch-book, and the separate groups scattered about the room produce a pleasing and satisfactory result, while the face of the Keeper (George M. Moser) is admirably painted, and gleams out from a shadowy wall of pictures with excellent effect.

There is a visiting Academician or Professor, who is possibly Westmacott, to be seen just below the Keeper's desk, overlooking a student's work, and the painting on the whole may be regarded as one of the most successful that Zoffany ever executed, an absolute *tour de force* in dealing with a very complicated system of artificial lighting.

The *Literary Gazette* states, however, that the famous "Life School" picture was not the first Zoffany had painted of a group of artists.

Its allusion runs thus—

"This picture of an assembly of artists is not the first which Zoffany composed; he painted a group of the members of the St. Martin's Lane Academy, and made the studies from the individuals on the spot. Moser, who is represented as the foreground principal figure, was looking over the drawing of a student, Mr. Taylor, then a young man; and several are therein introduced who afterwards became distinguished members of the Royal Academy.

"This picture, which was small,¹ was purchased by Nicholas Thomas Dall, scene-painter to Covent Garden Theatre, at whose death, in 1777, it became the property of Mr. Richards, Keeper of the Royal Academy, scene-painter, and Dall's successor. It was disposed of again by public auction, after Richard's decease, but to whom we know not. It would be worth inquiring, however, into whose hands this curiosity may have gotten; for such an interesting record should be preserved, as it would help to complete the portrait history of the artists of the English school, from its foundation in the last century. Such a picture, indeed, if equal in fidelity to the other early works of this master, might be entitled to the honour of a place in the Royal collection."

This reference is one of considerable interest, but despite our most diligent inquiries we have been unable to learn anything of the missing small picture, which had evidently gone astray before 1826 and was even then being sought for.

If only it could be found, this group would possess an interest quite equal to that of the "Life School" or the "Antique School," and in certain respects would surpass them in importance. Perchance the allusion to it here may lead to its discovery.

At the same Exhibition in 1772, where the "Life School" appeared, there hung next to it (291) another group by Zoffany which was probably a commission from the King, and is still to be found at Windsor Castle, a prominent object on the Visitor's Landing.

¹ It cannot, therefore, be the picture at Burlington House just alluded to, although Moser is prominent in that one, as the Burlington House painting is a large one.



Coll. of His Majesty the King

Lord Chamberlain's Department photo

PORTRAIT OF PETER DOLLOND, THE OPTICIAN, WITH HIS ASSISTANT
KNOWN AS "THE LAPIDARIES"

It was only called "An Optician with his Attendant," but it represents Peter Dolland, the King's official instrument-maker, who just prior to 1772 had supplied His Majesty with some new spectacles which had given great satisfaction.

Dolland is depicted at work seated at a bench beneath a window and holding in his hand a lens. His assistant stands behind him. Walpole's praise of the picture is sincere, but critical. He wrote beside the entry in his catalogue, "Extremely natural, but the characters too common nature and the chiaroscuro destroyed by his servility in imitating the reflexions of the glasses."

The group is not one that would appeal to the aristocratic Walpole. The figures are depicted in their ordinary working clothes, and the treatment is realistic to the last degree, partaking almost of the manner of Chardin and as true to life and character as in a picture by Velazquez. Zoffany, in this painting, shows himself thoroughly modern. For once he was done with the fripperies of fine clothes, court life or theatrical make-believe. He never painted a picture more honestly life-like and true than was this. It had no meretricious aid in the way of colour or effect, but was admirably lit, and the effect of the light was perfectly portrayed. It could be hung at the New English Art Club of to-day and might almost have been called an early work by Orpen in the catalogue or attributed to Wilson Steer.

It stands alone in Zoffany's *œuvre*, and was the finest piece of direct lighting he had yet attempted, and the most truthful he had created. Unfortunately, it was not generally approved, and Zoffany seems never again to have attempted a plain, simple group composed close to a window in a strong light, and to have relinquished for ever any attempt to paint in what we may now term the Chardin manner.

It was in this year that Zoffany was naturalised, so the report on the lawsuit of Zoffany versus Tremando, referred to on p. 3 informs us, and his parish was declared in the deed of naturalisation as that of St. Anne's, Soho.

The only other notable group which this period produced is presumably that depicting Queen Charlotte with her two brothers, Ernst and Georg, her sister Christiana, and three of her children. It is in the corridor at Windsor Castle, and is a very satisfactory and attractive picture.¹

Zoffany describes it (1773, 320) as a "Portrait of Her Majesty in

¹ Of this picture Tom Taylor, in his *Life of Reynolds*, speaks thus: "Mr. Zoffany had the honour of exhibiting a portrait of Her Majesty in conversation with her two brothers and part of the Royal family, a commission from the King. The King liked Zoffany because he worked neatly, and painted the players in whom the King took a great interest."—(Vol. II. p. 24).

conversation with her two brothers and part of the Royal family," and there is no other work which corresponds to this description. Walpole, however, has unaccountably added to his catalogue the pencilled words, "And Lady Charlotte Finch," but the lady behind the Queen, who holds Princess Elizabeth as a baby in her arms, has always been styled Princess Christiana, the elder sister of the Queen, and Dr. Lionel Cust is convinced that this attribution is correct.

It will be remembered that the lady was engaged to the Duke of Roxburgh prior to Queen Charlotte becoming affianced to the King, but as it was considered that it would be improper for her to marry a man who would be the subject, so to speak, of her younger sister as Queen of England, the match was abruptly broken off by the Prime Minister of the day, and owing to this interference by Lord Bute neither the Duke nor the Princess ever married.

Walpole was usually so well informed and so accurate that to detect him in a slip, where the Royal family or his own personal friends are concerned, seems incredible, and yet there is no other picture to which he can have referred, and we can but conjecture that in his haste he did not recognise who the lady was or else that succeeding generations have been wrong in the attribution to this figure.

On close examination it will surely be considered that the family likeness between the two sisters is of a marked order, and further that in so intimate a group Lady Charlotte would hardly have been represented, and even in such a case would not have been put into such close proximity to the Queen and Royal children.

The Prince of Wales is represented standing on a seat by the side of his mother, while at her knee stands the Princess Royal, who is holding a doll. The *mise en scène* is in Windsor Park, and the group is depicted resting by a rustic bench under the trees.

It is well conceived and cleverly grouped, and the technique is excellent, the portraits well drawn and finely delineated, the painting solid, crisp and pleasing, and the colour-scheme, albeit somewhat brilliant and a trifle over-showy in its strange mingling of colour, is not unpleasant, while the fabrics, always strong points with Zoffany, are exceedingly well represented and painted with accuracy and skill.

As a companion to the group there hangs near to it in the same corridor another painting by Zoffany, probably executed at much the same time, in which Queen Charlotte is shown with her two elder children, but this time the scene is in Old Buckingham House, and the Queen, who is in white satin, sits near to her dressing-table and her profile reflection is cleverly depicted in the mirror upon it.

Zoffany delighted in painting glass, and whether it was a mirror or



Coll. of His Majesty the King

Lord Chamberlain's Department photo

GROUP REPRESENTING QUEEN CHARLOTTE AND HER TWO ELDER CHILDREN IN THE QUEEN'S
DRESSING ROOM IN OLD BUCKINGHAM HOUSE.



Queen Charlotte with her two brothers, her sister
Christiana & three of her children
N.Y. 1773

a wine-glass, a window or a decanter, it was always painted with consummate skill and with complete control of his materials.

In this picture the Prince of Wales is represented in Roman military costume and the Princess Royal in Oriental costume, as though, perchance, they were to appear at some children's party or masque in fancy dress.

It is of interest to notice in it, the representation of a large and tall French clock, which now happens to stand in the corridor at Windsor Castle in close juxtaposition, with the painting in which it is actually depicted.

Of the other paintings sent in by Zoffany to the Royal Academy, prior to his journey to Italy, we have not been able to trace either of them. The "Portrait of an Officer, small whole length" (292), has no name or other adjunct attached to it by which it can be identified; the figure of "St. Cecilia" (1773, 368) and that of "A Sybil" (369), both three-quarters, have so far eluded our search, and "The Repose in the Flight into Egypt" (352), which is the only work he sent home for exhibition while he was in Italy, is probably to be found in some gallery or private home under quite another artist's name, as the work of Zoffany in religious pictures is not characteristic nor very acceptable. Walpole did not approve of either of these pictures.

Of the "Sybil" he said: "Style of the good painters, but affected," while "The Repose" he dismisses with the one word, "wretched." There is no special interest, therefore, in tracing any of these works.

The only other painting, a portrait (1773, 321), Walpole says, represented Prince Ernst of Mecklenburg, and there is a portrait answering to this description in Queen Charlotte's old home in Germany, but as we have not seen it and are not likely to do so, it is impossible to say whether or not it is the picture which Zoffany sent to the Academy in that year.

It seems almost certain that two other groups belonging to Lord Durham were painted at the time we are just now considering, especially as they appear to have been commissions to the artist from Garrick and represent him and his wife in their country home. To these we refer in detail later on.

Yet other groups, closely resembling those at Windsor, merit some attention before we turn to two which are in some respects quite different in composition to them.

If we are correct in our identification (*see* p. 27) of the portrait of Master Sayer fishing, as one of the pictures painted at this time, it is pretty certain that two other groups which belong to Lady Sayer were executed at the same time. In one of these Sayer, the print-seller, with his wife and son, are represented, in the other the same persons with a

great-grandchild and a Madame de Pougens, who was Sayer's sister. In the former the family home is represented in the background and near by the river are some trees painted in similar fashion to those we have described in Lord Durham's pictures, but in somewhat broader fashion corresponding to the increased size of the picture.

In both of them the painting of the fabrics betokens Zoffany's hand, and the tradition has been steady and persistent regarding their history, while what is very important is that neither of the three pictures has ever left the family and one of them certainly was engraved.

Amongst single portraits painted at this time we must certainly place those of Benjamin Stillingfleet and Lord Sandwich. The former died in 1771, the portrait of the latter was engraved in 1774. Engravings of both were the work of Valentine Green.

Stillingfleet, the naturalist (1702-1771) is alluded to by Nichols in his *Literary Anecdotes*, where we are told that the portrait of him by Zoffany was engraved with the following inscription: "To revive in their memory the image of so worthy a man, many of these prints have been distributed amongst his friends. *Multis ille bonis flebilis occidit.*" The plate was engraved by Valentine Green, but purposely destroyed after the prints were made, and in consequence the prints are very rare. It was republished by Basire. "The picture then," says Nichols, "belonged to Mr. E. H. Locker." It now belongs to Mr. Godfrey Locker-Lampson, M.P.

The one of Lord Sandwich (John Montagu, fourth Earl, 1718-1792), hangs in the Trinity House, another version of it is in the possession of his descendants, and there is a copy of it in the National Gallery.

Zoffany's acquaintance at this time with Lord Sandwich led to some interesting developments and became responsible for several pictures of an unusual character.

Sandwich, then First Lord of the Admiralty and a Secretary of State, was much interested in Captain Cook; and to acknowledge the confidence and assistance he had rendered him, Cook had given his patron's name to a group of islands he had discovered, and the Sandwich Islands they are to the present day. He interested Zoffany in the question of circumnavigation and in general exploration and introduced him to some of the seamen of the day who were eagerly discussing such questions.

Cook, who was about to set out on one of his voyages, desired to have an artist with him who could picture the places that the explorer visited, and make sketches of people and scenery and animals which might be brought back to England as evidence of what had been seen.

It was, it would appear, Lord Sandwich who suggested to Sir Joseph Banks that he should face all the perils and trials of another long journey



Coll. of the French House, London

JOHN MONTAGUE, EARL OF SANDWICH

V. Green engraved this picture



Coll. of Lady Saver

Painted by G. C. C.

GROUP REPRESENTING THE GREATGRANDFATHER OF THE OWNER, WITH HIS MOTHER AND FATHER,
AND THE FAMILY RESIDENCE IN THE DISTANCE



Coll. of Lady Sayer

THE GREAT GREAT-GRANDFATHER, THE GREAT GRANDFATHER AND GRANDMOTHER AND THE GRANDFATHER OF THE OWNER AS A CHILD, WITH MADAME DE TOUGENS, WHO WAS A MISS SAYER IN A GROUP

round the world, and he, with his accustomed energy, was ready not only to take the journey, but also to bear the enormous expense of it.

Everything was this time to be carried out in princely fashion. Books and instruments were purchased with lavish expenditure, and Zoffany, who was offered the position of principal artist on board, was to have three draughtsmen under him.

He, having always the restless spirit of adventure within him, and tempted by the emoluments he was likely to receive, agreed to accept the post, and set about making preparations for so long and momentous a voyage.

Presently, however, it was found that the Navy Board was unable to provide accommodation for all the party, and so Banks had to retire from any personal share in the expedition.

Then a more serious difficulty arose. The report upon the chief ship that had been provided, the *Resolution*, was exceedingly unsatisfactory. Even the pilot declined "to take charge of her further than the Nore without a fair wind," and she was condemned as quite unequal to the work that was proposed, nay, more, as "unseaworthy" and "unsafe."

Mr. Edward Smith, who wrote the *Life of Sir Joseph Banks*,¹ discovered an important paper which relates the whole story and this he published.

The ship, it reported, "had a small cabin and was remarkably low between decks."

This was altered and the cabin was raised eight inches in height, but then a round-house was built over it and this made the vessel top-heavy; "so cranky," says the paper, "that she could not go to sea."

There were other objections to the vessel, and it was found also that a great deal of jealousy and bitter feeling had been aroused by the expedition, so much so that the Navy Board not only took no trouble to give proper accommodation for the astronomers, botanists, naturalists and draughtsmen who were to have gone out at Banks' own expense, but put every obstacle in the way of their going.

At length, all the scientific men withdrew from the expedition and carried with them the artists, "convinced," says the document, "of the impossibility of our going out in the state the ship was now reduced to," but the Navy Board ordered the vessels to start, and Hodges, who was at that time only a student in architecture, joined as Landscape and Figure Painter, and so the *Resolution* and *Adventure* set sail from Plymouth on July 12, 1772, and were safely back in England in 1775.

Meantime, some of those persons whom he had met at Lord Sandwich's house gave Zoffany commissions and he started to paint some broad

¹ *Life of Banks* by Smith (1911), p. 25.

simple groups of portraits of men in naval uniform and amid naval surroundings.

To this period belong two delightful groups.

One represents the cabin of H.M.S. *Norfolk*, in which are depicted Admiral Sir Samuel Cornish, Richard Kempenfelt, his flag-captain, memorable for his death in the *Royal George*; and Thomas Parry, Secretary of the Expedition to Manila and ancestor of the late Thomas Gambier Parry and Sir Hubert Parry who now owns the picture.

The portraits were, it is stated, begun prior to 1762, the date of the expedition, or at least one of them was, but the picture does not seem to have been completed till somewhere about 1772, having perhaps been laid aside in view of other and more pressing work, or, perhaps, to obtain the portrait of one of the three personages represented in it.

Another similar composition belongs to Colonel Prideaux-Brune and represents John Wilkes and Sergeant Glynn in conversation.

To this we refer later on when allusion is made to another portrait of Wilkes.

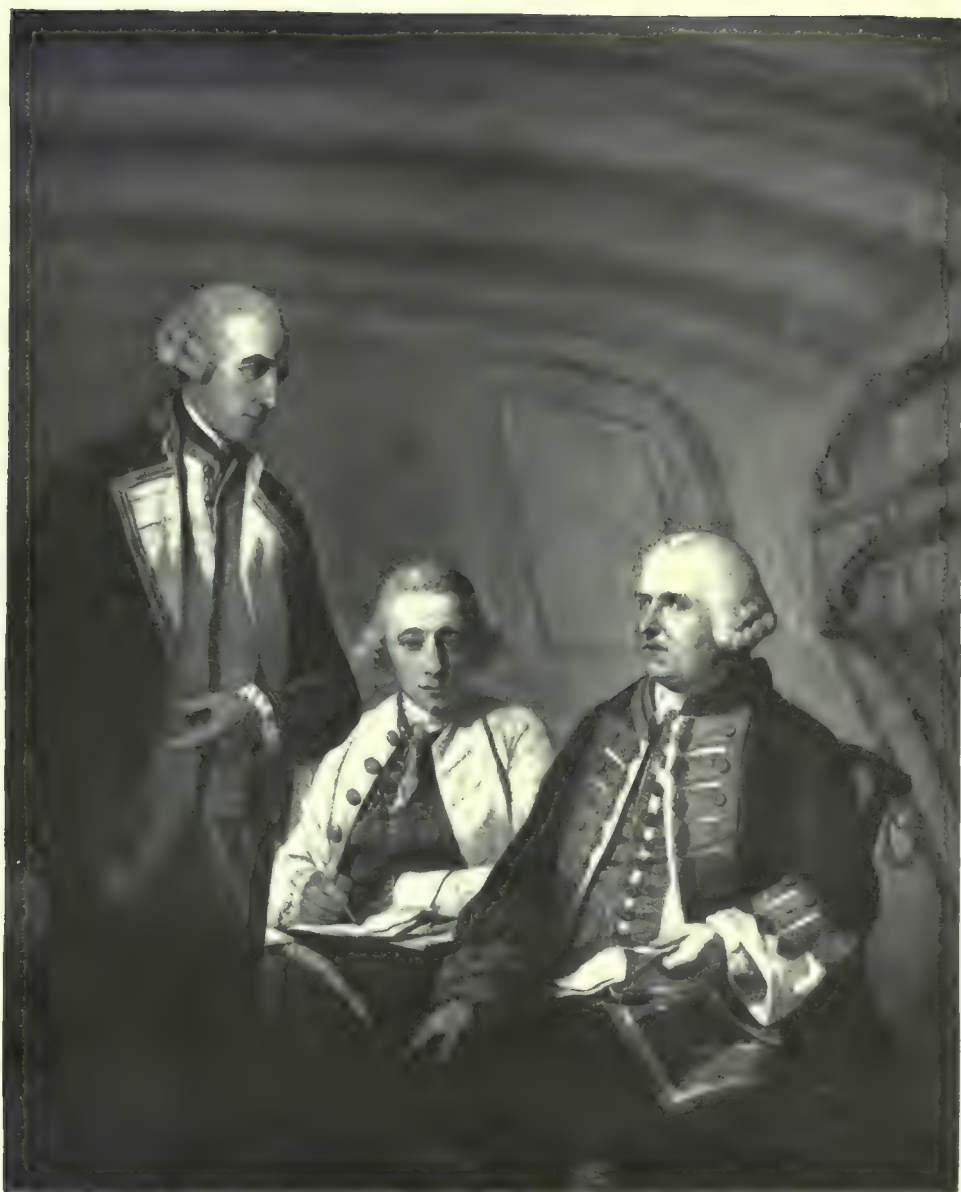
Attributed to this same period is a painting of Commander Phipps, afterwards Lord Mulgrave, who was in charge of the *Racehorse* in its expedition to the Arctic regions and whom Zoffany has accordingly represented in the midst of Arctic snows and holding a long harpoon. This is now in the National Portrait Gallery.

There are yet other portraits of men connected with the Navy or Mercantile Marine which Zoffany seems to have executed at this time, but the portrait of Captain Cook himself,¹ which hangs at Greenwich, although closely resembling the work of Zoffany, is given to Nathaniel Dance (afterwards Sir N. Holland), and in all probability the attribution is correct. The picture is not at the present time shown to the public, so we have been unable to inspect it.

Of Captain Cook, however, Zoffany did paint a picture, but it was later on, and represented his death in 1779. Perhaps he painted it just after he returned home from Italy.

The scene is derived from a drawing by Hodges and sets forth the foul murder of Cook by some savages at Hawaii, when he was claiming restitution of a boat which these islanders had seized and which they refused to return. The explorer, Lieut. Phillips, who was with him and the sailors of the party, are skilfully painted, and two at least of the figures are worthy of Zoffany at his best, especially in the fine painting of fabrics and uniform and in the admirable draughtsmanship, but the savages, whom he had never seen, are disproportionate and absurd, while some of

¹ Mr. John Lane, the publisher of this book, has in his possession the bracket clock which stood in Captain Cook's cabin when he went round the world.



Coll. of Sir Hubert Parry, Bart.

Photo by the courtesy of the Arundel Society

GROUP REPRESENTING RICHARD KEMPENFELL, SIR SAMUEL CORNISH AND MR. THOMAS PARRY IN
THE CABIN OF H.M.S. NORFOLK AT THE TIME OF THE EXPEDITION TO MANILLA IN 1762



Coll. of Messrs. Leggatt

PORTRAIT OF ADMIRAL LORD GEORGE AUSON



Coll. of Mr. Wm. Haffely

GROUP OF PERSONS SUPPOSED TO REPRESENT CAPT. COOK AND
HIS FAMILY

Attributed to Zoffany

them are gigantic in figure far beyond ordinary possibilities, and they are arrayed in all sorts of strange and imaginary costumes. Zoffany has, in a romantic vein, exaggerated the details of Hodges' sketch, and produced a picture of small importance as an historical document and of comparatively slight interest as a work of art.

There is a very odd picture in the Rotherham Museum which is attributed on an old tradition to Zoffany, and is declared to represent Captain Cook and his family. They are all seated on a flight of steps and hold various objects relative to circumnavigation, a log, a square, a map, sealed papers, etc., but the painting does not offer much resemblance to the work of our painter.

After all, however, Zoffany never went with Cook. He is said to have spent over £1000 making elaborate preparations for the voyage, buying sketch-books and paper, canvasses and colours with his usual extravagance and impetuosity, and then found that the accommodation to be provided for him was so inadequate that all his preparations had been in vain.

Banks, also, was exasperated at the arrangements contemplated by the Navy Board, and did not at all approve of the additions that were being made to the ships for accommodation of artists, naturalists and botanists with all their paraphernalia.

He considered that the safety of the ships was being endangered and that the persons whom he had selected would not have suitable places for their accommodation and comfort, therefore he withdrew his support, and with his withdrawal came that of Zoffany also. Hodges, as we have seen, went instead and brought back with him a vast number of drawings and sketches.

Zoffany's enterprise came to a premature end, and the artist, who had set his mind on travel, was grievously disappointed and much annoyed.

The offer, however, for him to go to Italy, to which we refer in the next chapter, came just at the opportune moment.

CHAPTER III

ZOFFANY IN ITALY

HAVING been sorely disappointed in respect of the voyage to the South Seas, Zoffany became even more restless and seemed unable to settle down quietly in England.

He was also, it is said, in some financial difficulties arising partly from the preparations he had made for the voyage with Cook, and partly from the expensive way in which he had been living. His success had turned his head. He had become *persona gratissima* at Court and had found many acquaintances amongst the rich and influential persons in Society, with the result that he strove to vie with them in fine clothes and sumptuous entertainments, and soon found that his earnings, large as they were, were not commensurate to such an expenditure.

He was to have had a considerable fee for his journey with Cook, so we are informed in the Press of the day, and this with the right of disposal of the pictures afterwards, would have put his affairs straight.

The newspapers of March 26, 1771, thus speak of the projected journey—

“ We hear that Mr. Zoffany, the painter, who has engaged to go with Mr. Banks on his voyage to the South Seas, is to have one thousand pounds, a third share of all curiosities, and other profits that may arise from the voyage, with the right of disposal of such pictures as he may make of the different people, countries, etc., he is also to forfeit the penalty of one thousand pounds should he not go.”

As all this had come to naught Zoffany bethought himself of a journey to Italy, and thence of a visit to his own native parts, where he expected to be able to acquire new commissions and greater dignity. He appears to have suggested this idea to the King who was quite ready to encourage and assist him, and a contemporary writer ¹ speaks thus of the King's generosity—

“ Having expressed a wish to visit Italy, his late majesty generously assisted Zoffany in providing the means for his journey. It was

¹ *Good Old Days of Hon. John Company*, II. 191.

owing to a desire hinted by the Queen, on his departure, that Zoffany produced the picture of the Florence Gallery which is now exhibiting in this magnificent collection. The Queen requested Zoffany, if he visited Florence, and could find convenient opportunity, to make a sketch of the celebrated gallery there. Exceeding his commission he produced the elaborate and highly meritorious picture in question, which, after his return to England, finishing with the utmost care, he submitted to their Majesties at Buckingham House."

According to this statement it was Queen Charlotte's suggestion that a picture should be made of the Tribuna, and this was exactly what Zoffany desired. It gave a reason for his journey and enabled him to travel as the possessor of Royal commands and to draw his pay from the King for a definite object and purpose. Mrs. Papendiek tells us, however, that in her opinion, "when the proposal was made to him to go abroad, he was in the receipt of a good income, and was classed as one of the first, if not the first, in his line. He was," she adds, "to be paid for his journey to Florence and back, and was to be allowed £300 a year while painting the Tribune of the Gallery."¹

Such an arrangement was eminently satisfactory and Zoffany prepared to leave England.

First of all he had to resign from the Society of Artists,² a step which he ought to have taken when nominated a member of the Royal Academy, but which he had neglected to do, and accordingly he wrote the following letter to the Secretary which is still preserved in his archives in the Library of the Royal Academy and for a copy of which we are indebted to the kindly aid of Mr. W. T. Whitley. Thus he writes—

"SIR,

"Sensible of the regard shown me by you and the Directors and Fellows of the Incorporated Society of Artists, by their unanimity in re-electing me a Director of the Society for the present year, as well as in their choice of me into the Committee for the Government of the Academy: it is with great regret that I am constrained to acquaint you that my business requires me, very soon, to leave England for some time and consequently must deprive me of all opportunities of attending to the affairs of the Society, and being also sensible that there are many ingenious gentlemen amongst us who are equally desirous to give all possible attention for the promoting of so useful an institution, and that my continuance in the direction and in the Committee during my absence will be attended with much

¹ *Mrs. Papendiek*, I. 82.

² The Society continued to exist until 1791.

inconvenience to the body by keeping such other gentlemen from giving the necessary assistance, I must beg leave of you and the Society to resign my opportunities. Assuring that I am with the greatest respect for you and the Society in general,

“ Sir,

“ Your most obedient servant,

“ JOHAN ZOFFANY.”

“ November 22, 1769.”

Then in an extravagant mood he had purchased the lease of a country villa near Brentford, called *London Style*, had furnished it with some taste, and had spent a considerable sum of money upon it.

This had to be sold prior to his departure, and the sale was thus advertised in the public press for 1772—

“ To be sold by auction by Mr. Christie on the premises on Monday next at one o'clock. The improved lease of a pleasant villa with Coach House, Stabling and convenient offices. Pleasure-grounds beautifully laid out and Lawns refreshed with Canals. The whole between seven and eight acres, the property of John Zoffany, Esq. The above premises are situate near the six-mile-stone on the road leading to Brentford. At the same time will be sold by auction the neat household furniture and other effects.”

A curious anecdote, signed by an unknown writer, E., concerning this house¹ appeared in the *Examiner* for Jan. 27, 1828. Part of it concerns Zoffany's return from India, but the story may well be introduced at this stage as we make no other allusion to the residence in question.

It would appear that the property was not sold prior to Zoffany's departure but after he had left, and that then the villa was entirely rebuilt. E. writes thus—

“ At the time this artist was disposing of his property preparatory to going to India, he had several dozens of favourite port, of which, in the event of his living to return to this country he wished to resume the possession; and accordingly, none but his old gardener being in the secret, a deep pit was dug in the garden of his country house (*London Style*; near the six-mile-stone on the Brentford Road). Into this pit a butt was lowered, and at night the wine was closely packed in it, the pit filled up, and the gardener left to

¹ We are indebted to Mr. Stephen Wheeler for drawing our attention to this reference. See also a painting of the Wetton family in appendix under Kennedy.



By kind permission of Messrs. M. Knoedler & Co. from their Edition of the works of Thomas Rowlandson, March 1845

ZOUZAN'S HOUSE, AT CHISWICK

A WATER COLOUR DRAWING BY THOMAS ROWLANDSON

take care of the premises until they were sold. This being settled, Zoffani sailed for India in search of wealth, and was successful. Returning with a comfortable independence, and three hundred and sixty-five shirts (fine Indian manufacture, with a supernumerary one for leap-year), this ample stock of body linen was seized by the Custom-house officers as contraband goods; the shirtless artist memorialised the Board; the Board gravely discussed what was a reasonable number of shirts to supply a gentleman with a change, decided it to be about six dozen, and confiscated the remainder. He now turned his thoughts to *London Style*, found it belonged to Mr. Wetton, a retired confectioner, whom he saw, and made overtures for the re-purchase of it; but as this could not be arranged, he communicated to Mr. W. the secret of the hidden wine, and offered to point out the spot, and give him half, if he would allow it to be dug up. The offer was as freely accepted as given. On the appointed day labourers were in attendance; the Brentford stage set down Zoffani early at the door of the ex-confectioner's new-built house, where he was cordially received; and with as little delay as possible they proceeded to the garden. But now a difficulty arose that Zoffani had not anticipated; the new house had not been built on the site of the old one, the grounds had been enlarged, new walks had been made, the old trees had been removed, new ones had been planted; the whole scene had been so changed that none of the land-marks in the artist's mind could be traced. The old gardener could probably have told where the wine was buried, had he not been buried, too. Many borings and diggings were made on that and on a succeeding day, but almost at random, and quite without success. After half-spoiling the garden and grounds, the search was abandoned; and it remains in doubt whether the wine is still interred, or whether the old gardener . . .

“ E.”

We have alluded in an earlier chapter to Zoffany's first wife, who had returned to her own people and her own land, and who is declared to have died at Coblenz.

Of his second wife, who accompanied him to Italy, Mrs. Papendiek, who knew her well, gives a long account in her *Court and Private Life in the Time of Queen Charlotte*, a work which is now somewhat scarce. The story is not one which is to Zoffany's credit, and as Mrs. Papendiek was a garrulous old lady, upon whose memory complete reliance cannot be placed, it may be an inaccurate one, but it is well to give it in Mrs. Papendiek's own words. Thus she writes—

“ Dear Mrs. Zoffany was the friend of my youthful days; it was always a holiday to go to see her. She was a perfect beauty, good-natured, kind, and very charitable. She was not of equal rank with her husband, and when she married him, at fourteen years of age, having had no education, her mind was not formed. During the seven years they spent in Italy, however, she did receive some instruction, and spoke the language perfectly. Their eldest child was a boy, who died from an accident at sixteen months old. This calamity nearly lost poor Zoffany his life; indeed, he never thoroughly overcame it.

“ At the time of which I am writing, I was too young to understand the position in life of Mrs. Zoffany, which was not wholly respected, but I subsequently learnt all the particulars of the story, which, though it began sadly, ended in perfect happiness as far as her husband was concerned. As it is full of interest and incident, I will here briefly relate what in later years I heard from her own lips.

“ Mr. Zoffany, talented as he was, and always in the best society, yet in his leisure hours prowled around for victims of self-gratification. He found out the humble dwelling of Mrs. Zoffany’s parents, and the beauty of their daughter he determined to possess. Very soon after he made her acquaintance came the order for him to proceed to Italy, to copy the Florentine Gallery, and as this poor child, who was at that time only fourteen years old, already bore the mark of criminality, she hastened to the vessel in which he was to sail, and got on board before Mr. Zoffany and the other passengers arrived. During the voyage she discovered herself to him, and he resolved, on landing, to place her where she would be educated, and taken care of during her confinement. A boy was the child born.

“ Immediately after this event, Mr. Zoffany made inquiries about his wife, to whom he had been married some time, and who had returned to her native place in Germany on account of the unhappy manner in which she dragged on her existence in England, for he was far from kind to her; and finding that she had died a few months before, he married the object of his admiration, who had become a mother at fifteen.

“ Her heart was devoted to doing the best she could to render herself worthy of her husband. She made rapid progress in learning Italian, and also in reading and writing her own language, and in that polish of manner so essential to the position of a lady. She was a good mother to her boy, though still so young, and her beauty, good dressing, and a natural elegance of appearance, combined with



Coll. of Mrs. Everard Hesketh

Photo by Mr. Hesketh

PORTRAIT OF MARIA THERESA ELIZABETH, ELDEST DAUGHTER OF
 JOHANN ZOFFANY, R.A. AND AFTERWARDS WIFE OF SIR JOHN
 DORRIS, KNT.

the feeling of happiness which shone in her countenance, soon fitted her for any society, and she and her husband were taken up in the most hospitable and flattering manner by the Tuscan family, the Duke being related to Joseph II, Emperor of Germany.

"The boy, being now more than a year old, it was advised that he should be weaned, and the governess or head-nurse of the Royal family was to have him, with his maid, under her care. Poor little fellow, all was going on well, when on one sad day he was in his go-cart, and running to the door, where this lady was speaking to some one, he fell down a whole flight of stairs. No bones were broken, but the head much bruised. Those who remember Mrs. Zoffany will suppose that she ran frantic to the spot, but fortunately so conducted herself as not to offend. The baby sucked again, and knew his mother, which augured favourably, but at the end of three weeks he died of abscess at the back of the head.

"Mr. Zoffany was not to be comforted, and, as I before observed, he never wholly got over this terrible calamity. However, he was encouraged to go on with his work in the Gallery, and though this interest, in a measure, distracted him from his own private sorrow, it had an evil effect in another way—for it was at this time that, in order to drown his thoughts, he overworked himself, which brought on the first attack of paralysis, when he lost the use of his limbs, and for some time his senses.

"Their eldest daughter, Theresa, late Lady Dorat, was born some little time after, and before they quitted Florence, Cecilia, late Mrs. Horne, was also born.

"On their return to England we made their acquaintance. I was then fourteen, and the impression she made upon me caused me to think all she did and said perfection. Before she was introduced to his friends, Zoffany should have married her according to the Protestant religion and our law.¹ The neglect of this laid the foundation for the supposition that she was not his wife. She could not be expected to know much about these ceremonies, and never thought about them from a religious point of view. He was aware of the good conduct of his spouse, and took care that his friends held her in respect, but it was cruel to leave her fair fame under a cloud that could have been so easily removed.

"Mrs. Zoffany's father died soon after the flight of his poor child; but the widowed mother was settled comfortably by Zoffany in a

¹ According to the family records it is clear that this *did* take place and in London, and that proper deeds in connection with the marriage of persons of different religions, were duly sealed. The Zoffanys had, however, already been married in Italy.

little home of her own, not very far from his house at Strand-of-the-Green.

"Greatly were my parents blamed for allowing the affectionate intercourse between Mrs. Zoffany and myself. I can only say that industry, care, and a spirit to do right were the examples I met with, and a kind and warm heart ready and anxious to return every sentiment of friendship.

"Notwithstanding the doubt about her marriage in the minds of a few, she was very generally admired and beloved, and was able to introduce her two daughters after a time into good society."

So much for Mrs. Papendiek's story, true or not !

Where actually Zoffany married his second wife has not transpired, but it was certainly in Italy, and according to the rites of the Catholic Church. Genoa is said to have been the city where the wedding took place, and prior to the ceremony, Zoffany, it is declared, obtained legal proof of the death of his first wife in Coblenz. Even so, there were officious persons who were ready to throw doubt on the legality of the second marriage, and the idle rumours started by these people were a cause of much disturbance and some distress to the Zoffanys while they were in Italy. Accordingly, on their return home, a further ceremony took place, this time according to Protestant rites, and in a church in Wood Street, Cheapside, which is not now standing. Zoffany's four daughters, to whom we allude later on, were all born after this second ceremony had taken place.

Walpole wrote to his friend, Sir Horace Mann, on September 20, 1772,¹ announcing the fact that Zoffany was coming out to Italy and alluding to the projected voyage under the auspices of Sir Joseph Banks.

Thus he wrote in his inimitable fashion—

"Zoffany is delightful in his real way, and introduced the furniture of a room with great propriety : but his talent is neither for rooms simply, nor portraits.

"He makes wretched pictures when he is serious. His talent is to draw scenes in comedy, and there he beats the Flemish painters in their own way of detail. Butler, the author of *Hudibras*, might as well be employed to describe a solemn funeral, in which there was nothing ridiculous. This [his journey to Florence to paint the Tribuna] is better than his going to draw naked savages, and be scalped, with that wild man Banks, who is poaching in every ocean for the fry and little islands that escaped the drag-net of Spain."

¹ *Walpole's Letters*, Toynbee edit., Vol. VIII (not VII, as in Index Vol.) p. 207.

Sir Horace interested himself in the new arrivals, and soon realising that Mrs. Zoffany was an attractive and charming personage, gave them various introductions and did his best to admit them into the social festivities of Florence. The fact that the artist had come out under Royal auspices furnished him with a position in the place, and the English minister arranged for his presentation at Court and for various other social advantages.

Luckily Zoffany admired the work of Thomas Patch, who was at that time in Florence engraving and publishing many valuable reproductions of early frescoes, and as Patch was a special protégé of Mann's, this was all in his favour.

Dr. Doran, in his *Man and Manners*,¹ at the Court of Florence, 1740-1786, tells us that Sir Horace loved and admired Patch and that Zoffany was charmed with his genius.

This admiration did not, however, prevent him later on from playing a practical joke on Patch, as we shall see, when we come to consider Zoffany's finished picture of the Tribuna.

Doran, in a further passage, alludes to Zoffany, and, says he—

“ Zoffany has been sent here by a Great Personage (George III) to make a perspective view of the Tribuna, with small figures (portraits) as spectators. This, it seems, is his stile, and, it is said, he is excellent in it. From hence he is to go to Rome to do something of the same kind.”

The actual painting of the picture seems to have caused quite a sensation in Florence. Zoffany, styling himself the Queen's Painter, gave himself great airs, insisting upon special privileges in the gallery, and especially in the room known as the Tribuna, in which for a time he seems to have claimed almost the entire rights. He gave instructions that many of the pictures it contained should be re-hung according to his own ideas, persuaded the Duke to place several of his own servants at his disposal, and had such pieces of statuary and bronze placed in the room as he thought fit, requisitioning also rugs, carpets, busts, ivories, armour, cups, jewels, coins and furniture from other rooms in the gallery (for example, the bronze animal which was in quite another part of the Palace, and is now to be seen in the Bargello) until he had the place strewn with such objects as he desired to represent, and it presented more the form of a studio or even of an auction-room than that of the choicest room in a public picture-gallery.

Zoffany revelled in sumptuous effects of colour and fabric, and when

¹ Pp. 220, 236.

he had completed the arrangement of the room in this fashion, and crowded it up with beautiful things, he let it be understood in Florence in an indirect fashion, that he was prepared to receive the élite of the place in the room and to paint into his picture the portraits of all the best-known of the connoisseurs who were at that time visiting Florence, or who resided in the city.

His great desire was to get himself well-known and to make his standing in the place secure, and he spared no pains to make himself popular and to obtain the important position that he so coveted.

Mann writes thus about him—

“ You will laugh when I tell you that Mr. Zoffany is now waiting for me in the next room, to put my portrait into the picture which the King sent him hither to make of the Tribuna of the gallery. It is a most curious and laborious undertaking.”

Further on, the same author says that all the English personages then in Florence were eager to appear in this picture, that Zoffany painted them in, and when they left Florence, rubbed them out, for the picture became too crowded and he had more than once thus to dismiss many of his minor spectators. Some of the English who cared for the distinction of standing in the picture were careful not to offend the artist, because on small provocation he avenged himself by the obliteration of the offender from his canvas.

All this behaviour on the part of the artist, and especially the exhibitions of quick temper, to which the visitors to the Tribuna were often treated, gave rise to a great deal of concern, and many persons resented the airs which Zoffany adopted.

Sir Horace himself did not agree with the idea of depicting so many persons in the picture, and expressed his opinion in very clear fashion, although without any result.

Says he, speaking of the general effect of the work—

“ I told him of the impropriety of sticking so many figures in it and pointed out to him the Grand Duke and Duchess, one or two of their children, if he thought the variety was picturesk, and Lord Cowper. He told me that the King had expressly ordered my portrait to be there, which I did not believe, but did not object to it, but he made the same merit with all the young travellers then at Florence, some of whom he afterwards rubbed out, such as old Felton Harvey, and one of the Queen’s chaplains, with a broad, black ribbon across his forehead, and filled up their places elsewhere.



*George
Third Earl Cowper.*

If what he said is true, that the Queen sent him to Florence to do that picture, and gave him a large sum for his journey, the impropriety of crowding in so many unknown figures was still greater, but it is true that it is for the Queen's Closet, and that she is to give him three thousand pounds for it. This he asserted, and it got him the name of Her Majesty's Painter, and in that quality he had leave to have any picture in the gallery or palace taken down, for you may have observed that he has transported some from the latter place into *his* 'Tribuna.' I should think, too, the naked Venus, which is the principal figure, will not please Her Majesty as much as it did the young men to whom it was shown. As to the question you make me of my own personage, I can only say that everybody thought it like me, but I suppose Zoffany took pains to lessen my pot-belly and the clumsiness of my figure and to make me stand in a posture which I never kept to, but then I remember that I was sadly tired when I was tortured by him to appear before their Majesties in my best shape and looks."

Zoffany had, however, important friends in Florence.

The Grand Duke was charmed with him, and when his cousin, the Emperor Joseph II, came on a state visit to Florence, presented "the Queen of England's State Painter" to the Emperor, who commissioned him to paint his portrait, and this he did with great success as we shall narrate presently.

Another very important friend was Earl Cowper, to whom Dr. Doran refers in the following terms. He calls him "one of the most eccentric of the English residents in Florence." He states that he was sent when young by his father on the Grand Tour, visited Florence and never again left it. "Lord Cowper there fell in love with a Florentine lady, and kept household with her. In 1764, his dying father entreated him to return to England, but he paid no attention to the entreaty. When his passion for the Florentine lady died out he married a Miss Gore. Their children were in due time sent to England to be educated, but the Earl and Countess lived and died in Florence."

To this brief summary of his career we must add further details, because Lord Cowper is intimately concerned with the career of Zoffany, and his portrait occupies a prominent position in the picture Zoffany painted.

The nobleman in question was the third Earl and was a godson of George II; the King, Princess Amelia, and the Duke of Grafton attending at St. George's, Hanover Square, on September 17, 1738, when he was baptised.

He inherited in 1754 the large fortune and estates of his grandfather, the last Earl of Grantham. He then entered the Army, and for two years, from 1759 to 1761, he, as Lord Fordwich, sat in Parliament in the Whig interest for Hertford.

Later on in due course he made the Grand Tour of Europe, as did most young men of his position and means, and in Florence fell in love with one of its most beautiful citizens, the Princess Corsi, to whom it may be supposed Dr. Doran makes allusion.

The lady was, however, married "or the young lord would doubtless have carried her to England as his wife and thus escaped the blame cast upon him by Horace Walpole of disobeying the summons of his dying father in 1764."

It was in December of that year that the second Earl Cowper died, and his only son succeeded to his title and estates, but he refused to return home to take up his inheritance or carry out its obligations, much preferring his life in Italy to what he termed "the dull melancholy" of England.

In 1775 he married Hannah Anne, youngest daughter and co-heir of Charles Gore, of Horkstowe, Lincoln, who was at that time residing in Florence with his family, and who is said to have been the original of Goethe's travelled Englishman in *Wilhelm Meister*.

Lord Cowper made himself very popular in the Grand Ducal Court of Tuscany, by reason of his vast revenue and of the state and magnificence he kept up.

He was an ambitious man and the Grand Duke interceded on his behalf with the Emperor, Joseph II, with the result that Lord Cowper, after entertaining the Emperor in superb fashion, was created a Prince of the Holy Roman Empire, "Sacri Romani Imperii Princeps de Cowper," and later on given permission to add the royal surname of Nassau to his own patronymic as one of the representatives of the Earl of Grantham. These honours cost Lord Cowper a considerable sum in fees, and Walpole rather unmercifully poked fun at the recipient of them.

Zoffany painted a fine portrait of the noble Lord, which for some time hung at Wrest Park and has lately come into the market.

In it he is represented as a man of portly and imposing appearance, lifting his hat in smiling recognition of some acquaintance. He is depicted in a blue velvet coat and yellow vest with lace at the neck and wrists. He is holding a cane and wears a sword on his left side.

Moreover, Zoffany painted a delightful group representing Lord and Lady Cowper and Lady Cowper's father, mother and sisters.

This was painted either at the Villa Palmieri or at the Villa Del Cipresso, it is not certain which.



Coll. of Miss Boothby

GROUP OF SEVEN GENTLEMEN

WITH H.R.H. THE DUKE OF YORK, HARRY ST. JOHN AND SIR WM. BOOTHBY ON THE LEFT, LORD PALMERSTON MURRAY, TOPHAM BLAUCLERK
AND LORD LUCAN ON THE RIGHT



Photo by Lady D. de la Roche

Group representing Count & Countess Cusper & some members of
Lady Cusper's family

Lord Cowper is in the centre of the group in a green coat, white vest and breeches, and Lady Cowper is in a pale pink gown. Her sister Emily, in blue, is represented playing on the harpsichord, accompanying Mr. Gore, who plays the violincello, while near by are Mrs. Gore in grey, and another sister in white brocade. On the wall hangs a famous picture and from the window can be seen the Arno and a hilly landscape.

The group is one of Zoffany's successes, the figures well composed and exceedingly well painted, the fabrics represented with extraordinary skill and all the furniture with the utmost facility.

Curiously enough the picture passed out of the family possession until 1845, when it was purchased in Florence by the brother of the sixth Earl for £20.

It was probably stolen from the Villa Del Cipresso with other objects of value when Lady Cowper died there in 1826 at an advanced age.

The most notable portrait of Lord Cowper, however, appears in the scene of the "Tribuna" picture to which we refer shortly.

It may be well to mention, before we leave the subject, that Dr. Doran was right in stating that all three of Lord Cowper's children were born in Florence, but were sent over to England to be educated, although, says Walpole, "it is astonishing that neither parent nor child can bring your *principal* Earl from that specific spot—but we are a lunatic nation."

Lord Cowper did, however, come over once to London, although for a very short time. It was in 1786, and Walpole owns to going to a concert at Mrs. Cosways, "out of curiosity, not to hear an Italian singer sing one song at the extravagant sum of £10 . . . but to see an English Earl who has passed thirty years at Florence and thought so much of his silly title and his order from Wirtemberg. You know," he goes on to say, "he really imagined he was to take precedence of all the English dukes and now he has tumbled down into a tinsel titularity. I only meant to amuse my eyes, but Mr. Dutens (?) brought the personage up and presented us to each other. He answered very well to my idea, for I should have taken his Highness for a Doge of Genoa. He has the awkward dignity of a temporary representative of a nominal power. Peace be with him and his leaf-gold." "I wonder," he concludes in another letter, "his Highness does not desire the Pope to make one of his sons a bishop *in partibus infidelium*." ¹ Lord Cowper soon returned to Florence and died there in 1789.

While Zoffany was in Florence the Duke of York ² visited the city,

¹ *Walpole's Letters*, Toynbee edit., XIII. 382.

² Zoffany painted a group which included the Duke of York, Colonel St. John, and Sir Wm. Boothby. It now belongs to Miss Boothby. Perhaps it was painted on this very occasion.

attended by Sir William Boothby and Colonel St. John. Zoffany was presented to them and craved the favour of a visit to his studio, in the Tribuna, where he did the honours of the palace as though it had been his own house and excited the ridicule of the members of the Duke's suite by the elaborate adulation he paid to his Royal Highness and by the claim he set forth of special attention consequent on his being the Queen of England's State Painter in Ordinary, a title to which he had not the slightest right.

We learn of him in Florence once or twice from Ozias Humphrey's correspondence, and in every way he seems to have aimed at creating a sensation and to have succeeded in doing so. One letter especially alludes to his grand clothes, notably to a coat of pale pink velvet, which he wore in the street on state occasions and which apparently did not please Lord Cowper who complained that it made "an artist look like an Earl."

Of his return home we hear in a letter he wrote from Florence on January 15, 1774, one of the few of his letters that has survived.

It is in the Anderdon collection and the owner considered that it was addressed either to Cosway or to Fuseli and that the Mr. Bruce mentioned in it was the well-known Abyssinian traveller. It has been suggested, however, that it was more probably addressed to a traveller than to a painter and certainly to some friend of Dr. Hunter and Dr. Solander. It alludes to Captain Phipps, afterwards Lord Mulgrave, whose portrait we have already mentioned. It reads thus—

*" Florence,
" January 15, 1774.*

" DEAR SIR,

" It was with sincere pleasure that I received your kind letter, and it added much to it to find that I was not quite forgotten by you in London, you will wonder much perhaps at the trouble I give you in sending so great a Pacquet, but by opening it you will find it comes from a same-sized great man, the wonder of the age, the terror of married men and a constant lover, Mr. Bruce, who, having great number of drawings of architecture and natural history and divers others of his works should be glad if you could find ways to get an order to prevent an inspection at the Custom House, as by the enclosed you will be better informed of. My works, I hope, will be finished by the latter end of March when I shall immediately set out on my return to Old England. I am very sorry to hear of the impossibility of succeeding in the attempt of passing the North Pole. The perseverance of Captain Phipps merited a much better success. We



Parma Gallery

CONCERT OF WANDERING MINSTRELS

Alinari photo

The picture is stated to have been painted for Duke Ferdinand de Bourbon

had the other day passing here Lord Clive, who was very much entertained here, and is now set off for Rome and Naples. He should have liked a picture similar to what I am now painting of the Tribuna, but, poor man, he could not go to the expense. I saw a print of the Academy which very little pleased me, as there is no likeness in the heads, and I very much wonder at the success of it. Your books of the last voyage go off here amazingly, and I hear it is to be translated. How is Mr. Hunter? I don't hear anything of him.

"I beg my best respects to him, to Dr. Solander, and all the rest of the gentlemen of the Club, and remain, with the sincerest respect, Dear Sir,

"Your most obedient humble servant,

"JOHANN ZOFFANY.

"P.S.—Lord Cowper sends his compliments to you and is sorry he cannot have the pleasure of seeing you in Italy."

From Florence Zoffany, after sending home his great picture, moved on to Rome in 1773, then to Parma, and thence to Bologna, being everywhere received with great distinction and admitted into the Academies of each city. He was especially pleased with his membership of the Academy of St. Luke, the oldest artistic society in Europe, and with his admission into the Academy of Parma, in the latter place being greeted with the cry of "Greater than our Correggio."

To Parma, in consequence of this flattery, he presented a picture, and a clever one it is, as can be seen by a visit to the picture-gallery of the place.

It represents a band of strolling mendicant musicians whom he had encountered on his way and persuaded to sit to him. They are nine in number, cleverly arranged in a group, three of them seated and the rest standing. Their faces all betoken great amusement, probably at the fact that the notable English painter cared to make a picture of them, and although there is some hasty and careless drawing in the group, the figures are well represented on the canvas and the features painted with uncommon care and skill, while, as usual, to the cloth and velvet of the costumes, to the instruments, the conductor's staff and money-bowl, and to the various accessories, Zoffany gives just the right measure of attention.

Anthony Pasquin, in his amusing but scurrilous account of Zoffany in alluding to his visit to Italy, says that—

"Zoffany's 'knowledge of theology was so perfect that he undertook to write annotations upon the chronicle of Father *Jerome* ;

in a public disputation at Padua, he upheld the honour of St. Luke above the other evangelists, and challenged an Empiric at Leipsig for calling the worthy apostle a house-painter.' At Loretto 'He touched the cheeks of the Lady of Loretto with his best carmine *gratis*.' "

From Florence Zoffany had sent home to the Academy the "Holy Family," to which we have already referred (*see* p. 37), and to it Walpole, in a letter to Horace Mann, April 17, 1775, with reference to the Royal Academy thus alludes:¹ "Zoffany has sent over a wretched 'Holy Family.' What is he doing? Does he return or go to Russia as they say? He is the Hogarth of Dutch painting, but no more than Hogarth can shine out of his own way. He might have drawn the Holy Family well if he had seen them *in statu quo*."

The Parma picture, just mentioned, can be considered as in Zoffany's Hogarthian manner, and the faces in it would do no discredit to that great master.

From Florence Zoffany made his way to Vienna and there appears to have completed the picture of the Emperor for which he had taken the first few studies in Florence, and which he desired to present to the Empress Maria Theresa. It gave unbounded satisfaction, so much so that three other groups were at once commissioned and were still to be seen ten years ago with the portrait in the Imperial Gallery. One represents the Archduchess Maria Christina, seated and holding a dog on her lap, another, four of the grandchildren of the Empress Maria Theresa, and the third shows the Archduke Leopold of Tuscany and his wife and family of eight children.

It is also stated that he painted a fine Court picture of the Empress Maria Theresa herself, and two more Royal groups are attributed to his hand, but the pictures were not available when this book was being written and cannot, therefore, be described. In those, however, that we have seen, Zoffany was not quite so successful as in his less formal and more intimate groups. He has overstated the dignity of the royal personages and has made their portraits stiff and formal, only relaxing this severity of treatment in the case of two young children in the Archduke's family group, who are presented with something approaching vivacity.

Even with them, however, he has been afraid to let himself go, and seems to have been overawed by the grandeur and importance of his sitters.

In depicting their costumes he has been, as usual, successful. The gown of the Archduchess Maria Christina is a marvel of exquisite delineation.

¹ *Walpole's Letters*, Toynbee edit., IX. 186.



Vienna Gallery

PORTRAIT OF THE ARCHDUCHESS MARIA CHRISTINA (1712-1798), MARRIED TO THE
ARCHDUKE ALBERT OF SAXONY



GRANT OF ARMS MADE TO ZOFIANY BY THE EMPRESS MARIA THERESA
From the original Patent of Nobility and Grant of Arms by permission of its owner, Mrs. Excerpt Hesketh



GREAT SEAL OF THE EMPRESS MARIA THERESA, FROM THE PATENT OF NOBILITY GIVEN TO ZOFFANY
From the original Patent by permission of its owner, Mrs. Everard Hesketh

tion, and yet is not so overdone as to take a wrong position in the picture, the main attention of which is concentrated on the face of the Princess and on a wonderful marble figure by her side, which is painted with meticulous attention. Another of these Austrian Royal portraits is in England. It is a group and belongs to Mrs. Mainwaring Kynaston. It represents one of the Grand Dukes and another member of the Imperial family, with a dog.

Zoffany was, moreover, highly successful in pleasing his Imperial patrons, for not only was he handsomely paid for his paintings, but was rewarded by the gift of a patent as a Baron of the Holy Roman Empire, and as Edler von Zoffany he swaggered about in the Court.

The patent was granted on December 4, 1776, and is still in the possession of the artist's descendants. It is an imposing document bearing the Empress's signature, richly illuminated and with a magnificent seal attached. By kind permission of its present owners we are enabled to illustrate the page with the Imperial signature and those of the various officials, the illuminated grant of arms and the seal, while in the appendix we give a full translation of the document from the original German. It sets forth in fitting and grandiloquent language the "moral goodness and noble virtues, the skill and other praiseworthy attributes," with which "our dear and faithful Johann Zoffany has been represented to us to be possessed," and it there alludes to "his indefatigable zeal and pre-eminently happy results to the art of painting," and to the fact that not only from his youth upwards had he worked to "the approbation of all competent judges," but that he intended to do so "unto his death." In accordance, therefore, with "Our Royal and Arch-Ducal Sovereign Power" it goes on to say it raises him and "his legitimate issue and the heirs of their heirs of either sex in direct line for ever to the dignity of nobility" and to be equal to all the persons of noble birth in the Empire. It grants a coat-of-arms to Zoffany and it calls upon all the nobility of the Empire to receive him as their equal, and to give him their proper precedence amongst them under pain of Imperial displeasure, and in its magnificence and stateliness is a document worthy of the Court from which it emanated, and one well-calculated to fill the heart of the painter with great joy and satisfaction. "His unfailing faithfulness, services and good conduct," as the patent expresses it, had indeed received an exalted reward. As a piece of Court phraseology the patent merits perusal and its execution marks it as a beautiful piece of illumination.

Its value at the time in the Imperial Court must have been remarkable, and we suppose from its wording all those who descend from the painter would have been entitled to important precedence in Vienna and be still regarded as belonging to that very select body the high aristocracy

of the Austrian Empire. Johann, Edler von Zoffany had yet, however, to learn in what way this high foreign distinction, well and ably won although it was, would be regarded in England.

From Vienna Zoffany journeyed into Germany to revisit the home of his first wife, and there he was received, under his new honours, with much distinction. He is said to have painted an important panel picture for the Court Chapel, at Coblenz, but we have been unable to verify this statement. He certainly was in the city in the summer of 1779, but soon afterwards left for England. Whether his picture of the Tribuna arrived in London before the artist came or whether they arrived simultaneously we cannot tell, but certainly by November 12, 1779,¹ the picture was in England in the artist's studio, and Walpole had been to see it, for thus he wrote to his old friend, Sir Horace Mann, on that very day in chaffing mood, concerning it.

"I went this morning to Zoffani's, to see his picture or portrait of the Tribune at Florence, and though my letter will not put on its boots these three days, I must write while the subject is fresh in my head. The first thing I looked for was *you*—and I could not find you. At last I said, 'Pray, who is *that* Knight of the Bath?' 'Sir Horace Mann.' 'Impossible,' said I. 'My dear sir, how you have left me in the lurch! You have grown fat, jolly young; while I am become the skeleton of Methusalen.'

"The idea I always thought an absurd one. It is rendered more so by being crowded with a flock of travelling boys, and one does not know or care whom. You and Sir John Dick, as Envoy and Consul, are very proper. The Grand Ducal Family would have been so too. Most of the rest are as impertinent as the names of churchwardens stuck up in parishes whenever a country church is repaired and whitewashed.

"The execution is good; most of the styles of painters happily imitated; the labour and finishing infinite; and no confusion, though such a multiplicity of objects and colours. The Titian's Venus, as the principal object, is the worst finished; the absence of the Venus of Medici is surprising;² but the greatest fault is in the statues. To distinguish them, he has made them all of a colour, not imitating the different hues of their marbles, and thus they all look alike, like casts in plaster of Paris. However, it is a great and curious work, though Zoffani might have been better employed. His talent is representing natural humour; I look upon him as a Dutch painter, polished or

¹ *Walpole's Letters*, Toynbee edit., XI. 48.

² This was Walpole's oversight, the Venus is in the picture.

civilised. He finishes as highly, renders nature as justly, and does not degrade it, as the Flemish school did, who thought a man vomiting a good joke, and would not have grudged a week on finishing a belch, if the mere labour and patience would have compassed it. . . . 'Well, but are you really so portly a personage as Zoffani has represented you? I envy you. Every one can grow younger and plump but I.'"¹

Further down in the same letter he adds a postscript:—

"I do allow Earl Cowper a place in the 'Tribune;' an English Earl who has never seen his earldom, and takes root and bears fruit at Florence, and is proud of a pinchbeck principality in a third country, is as great a curiosity as any in the Tuscan collection."²

In reply to this letter, Mann writes thus to Walpole, and alludes to the reports in Florence concerning Zoffany's second marriage³—

"I am glad that you have seen Zoffany and his portrait of the Tribuna. So, then, it is not true that he was hanged for bigamy, as was reported amongst the Italians in spite of all I could say to convince them that with us, though he has two wives,⁴ it is not a hanging matter. Your opinion of his laborious performance in all the parts you mention agrees with that of our best judges here, but they find great fault with the perspective, which they say is all wrong. I know that Zoffany was sensible of it himself, and used to get assistance to correct it, but it was found impossible, and he carried it away as it was. How or whether it has been done elsewhere, I know not."

From the artist's studio, where we suppose it was given a sort of private view, the painting was carried down to Kew, and, says Mrs. Papendiek, it

"was placed in a room at Kew House, when the Royal Academicians were desired by the King to come down and make their report upon it. They were unanimous in their opinion of its superlative excellence. The beauties of every master were so well preserved in the copy of the pictures, that the ignorant many could almost point out the name of each artist. In the foreground is the beautiful Titian Venus, held by the man who is supposed to be fixing

¹ *Walpole's Letters*, Toynbee edit., XI. 48.

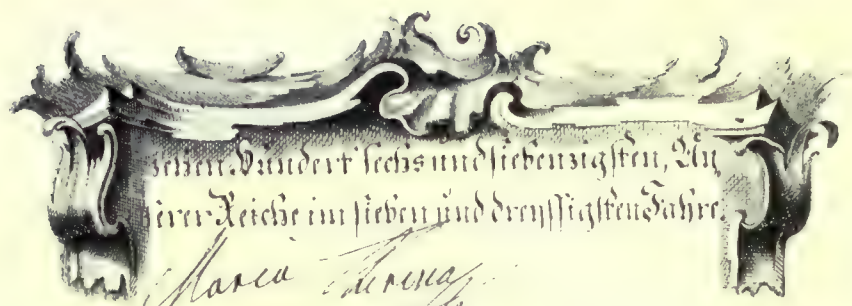
² *Ibid.* 50.

³ Doran's *Man and Manners at the Court of Florence*, 1876, p. 358.

⁴ This was not true (see p. 48).

it for Zoffany to copy, while he himself is seen in the Gallery listening, as it were, to the observations of the spectators. Every countenance is lighted up with animation; but the number that he has so wonderfully grouped, I am ashamed to own, I have forgotten. Sir Horace Mann, our Ambassador at Florence at the time, is conspicuous, as well as many other Englishmen who were there, and were well known among their countrymen. The *cognoscenti*, in addition to the professors, were agreed that an allowance of £1000 a year for life would not more than pay him for his vast labour, and that less than £700 could not be offered. Alas, poor Zoffany! The moment the question of money was raised, all sorts of objections were made to the work; as to the different persons introduced, that could not interest the King, and might even be unpleasant to His Majesty to look at; that he had deviated from the order given him, simply to copy the Tribuna; that he had painted portraits of the Imperial Family of Vienna, and others, thereby having lengthened his stay, and retarded the business upon which he left England, and so forth. To these charges he answered—first, the impossibility of daily attendance at the Gallery, as the public could only be kept from it at certain times, and that by favour; that its being built of stone, and very cold, rendered a too-close application dangerous, and as it was, Mr. Zoffany had once been brought home with loss of power from intense study, that state of inanition being afterwards considered as the first seizure of paralysis, which some years later carried him to his grave. To the objection made to his having painted certain portraits, he answered that the Emperor of Germany, Joseph II, was accidentally passing through Florence at the time, on his way to the family of Tuscany, his relations, and being delighted with Zoffany's performances, he himself sat for his portrait, and ordered all the members of his family to do the same. These pictures, however, were done in the intervals of his great work, with which they did not in any degree interfere. Zoffany was well rewarded by the Emperor Joseph and was made a Baron of the Holy Roman Empire. The Emperor, moreover, strongly urged his coming to Vienna, but Zoffany refused on the ground of his commission for the King of England.¹ On account of his having accepted these rewards from the Emperor, Zoffany proposed dropping the £300 a year that was promised to him, but requested payment of his expenses to Florence and back.

¹ Mrs. Papendiek is not quite correct here. Zoffany did at first certainly refuse, but afterwards consented and went, and two of his pictures were painted *in* Vienna and have a statement upon them to that effect.



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Handwritten signature or text in cursive script.

Handwritten text in cursive script, possibly a date or location.



SIGNATURE OF THE EMPRESS MARIA THERESA TO THE PATENT OF NOBILITY GIVEN TO ZOFFANY

From the original Patent by permission of its owner, Mrs. Everard Hesketh

"On this point another difficulty was started, namely, that the agreement had been made with him as a single man; that he had since married, and that, therefore, his expenses had been increased.

"What in the end Zoffany received, I cannot assert, but I am certain that it was under £1000. The picture was put out of sight, and it was not till it was exhibited in the collection of George IV that it was again even recollected. His old friends stuck by him, and he was made a Royal Academician and Visitor immediately.

"He took a house in Strand-of-the-Green, and one in town at the corner of Albemarle and Stafford Streets."¹

In another allusion to the same picture, Mrs. Papendiek tells us that Zoffany expected to receive two thousand guineas for the work, in fact, at one time he hinted that he considered its value at three thousand guineas, but all his hopes were frustrated, and although the painting was exhibited at the Royal Academy in 1780 (68) and attracted considerable attention,² the Royal purse was not opened to the extent Zoffany had expected, and in consequence the picture came back after the Exhibition to Zoffany's studio.³ Walpole, however, refers again and again to it and had a high opinion of its merits.

In a letter to Sir Horace Mann dated April 23, 1781, he says: "Zoffany's picture, however, will rise in value as a portrait of what that room (the Tribune) *was*, yet its becoming more precious will not, I doubt, expedite the sale of it."⁴ While, in one to the Countess of Upper Ossory, November 14, 1779, he writes—

"Now I have tapped the chapter of pictures you must go and see Zoffani's 'Tribune' at Florence, which is an astonishing piece of work with a vast deal of merit.

Some years subsequent to the painter's return from Italy, this picture of the Florence Gallery, however, *was* purchased by the Queen, and it is stated at the instance of the late President of the Royal Academy, for six hundred guineas, "a sum," says a contemporary writer, "perhaps com-

¹ Mrs. Papendiek, I. 83.

² Leslie and Taylor say it was "the subject of much curiosity."

³ Says the *Literary Gazette* of July 8, 1826: "It is true that the munificent founder of the Royal Academy had bestowed his patronage to the extent of one thousand guineas for one picture painted by a living artist; but that was given in the shape of a royal bounty to a distinguished individual, to encourage his zeal in pursuit of the epic style of composition. The late Mr. West received that sum of His Majesty for his picture of 'Regulus.'"

⁴ Walpole's *Letters*, Toynbee edit., XII. 40.

mensurate with the value of the picture in those days, though not an entire remuneration for the labour bestowed upon it."

Another statement is to the effect that Zoffany, by dint of great pressure, eventually obtained £1500 from the Crown for his time and expenses in Italy, and £800 for the picture itself, and this latter statement is in accordance with a definite family tradition.

There is a lengthy notice concerning the picture in the *Literary Gazette* for July 15, 1826, which is worth quoting in full. With regard to Zoffany's time in Italy it states again that the story was told in Florence to the effect that Zoffany

"took sittings of certain gentlemen who were desirous of being transmitted to future times, thus surrounded by objects of virtue at twenty guineas per head : but that, after their departure from this illustrious city, the said heads vanished, and their places were supplied by others, who paid the same price for the same privilege. Hence," it adds, "on the appearance of the Florence Gallery in England, many a disappointed tourist, who looked for a duplicate of his own veritable phiz in this picture, having boasted that it was therein, was suspected by certain good-natured friends of using that *travellers' privilege* so unjustly ascribed to the late Mr. Bruce, whose very faithful portrait is the last depicted on the left side of the composition. The aforementioned Lord B. . . . asserted that he himself had paid his twenty guineas, but certainly his lordship's head is not there.

"The painter in this piece, too," it goes on to say, "has not neglected to introduce his own portrait, however, and there he stands—another Jew, doing a little business in the Temple. He is exhibiting to a group of virtuosos, a Madonna by Raffael, which is introduced by way of episode, and a profitable one it turned out to the artist. The picture did not belong to the gallery—it was picked up by accident by Zoffany and for a small sum. He was wont to ask all English comers to Florence, 'Have you seen my Raffael?—Ah! den you must see it.' He is herein submitting it to the admiring group, Sir John Dick, the Earl of Plymouth, Mr. Stevenson, the Earl Dartmouth, and last, though the first, *par eminence*, the late Earl Cowper, who, charmed with its *gusto*, purchased it; and brought it to England. It is now in the collection of the present worthy Earl.

"The picture is considered an original Raffael and a treasure of art. His lordship paid down a certain liberal sum, and granted, by way of residue, an annuity of a hundred pounds, which the fortunate painter (who lived, as is said and pretty generally believed, to be between ninety and a hundred) enjoyed to the last. Hence this



*The Tribuna
Florence.*

One of the many fine things

in the Uffizi



1 Earl Cowper

2 Sir John Dicks

3 Earl of Plymouth

✕ 4 M^r Zoffani

5 M^r Stevenson

6 Earl of Dartmouth

7 M^r Lewis Smith

8 Lord Mount Edgcumbe

9 Lord Ruffborough

10 M^r Valentine Knightly

11 M^r Bianchi

12 Hon Edm Howard

13 M^r Gordon

14 M^r Patch

15 Sir John Taylor

16 Sir Horace Mann

17 Parket Wardeleya

18 M^r Watts

19 M^r Doughty

20 M^r T Wilbraham

21 M^r Henck + M^r Wilbraham

KEY TO THE PAINTING OF THE TRIBUNA (Collection of H.M. the King)

By permission of the Royal Academy of Arts

‘Madonna,’ perhaps, whatever may be its merits, is the dearest Raffael that ever was purchased, even by a travelling English lord !

“ When the gallery picture was placed in the Royal collection it was the source of many a *jeu d’esprit*, and his late Majesty laughed heartily at an observation of Lord M y, a favourite courtier, who, commenting upon the *vrai ressemblance* of certain portraits, turning to that of one who is eyeing the Titian Venus,¹ ‘ I see, my lord, you leave the *chaste* Madonnas to the sprigs of *virtu*, and group with the more *recherché* in the *carnations* of a Venetian Venus.’ This celebrated Venus has been copied by many artists, from age to age, and of every country, the last which we have seen is by the pencil of a living member of our own school, one whose works have already added splendour to the British art. We need not name the indefatigable Etty. . . .”

It remains to describe the picture, which is now happily regarded as one of the gems of the Royal collection, and which, as the representation of an historic room with its varied treasures, and as a portrait-gallery of the connoisseurs who at that time frequented the city, has no equal in importance.

It will be seen from the key to the engraving of the picture that the persons who were eventually depicted were Earl Cowper, Sir John Dick, the Earl of Plymouth, the Earl of Dartmouth, the Earl of Winchelsea, Lord Mount Edgcumbe and Lord Russborough, Mr. Felton Herve, Sir John Taylor and Sir Horace Mann, and Messrs. Stevenson, Lorain-Smith, Valentine Knightley, Bianchi, Gordon, Bruce, Patch, Watts, Doughty, Wilbraham and the artist himself.

“ Zoffany, who was a humorist,” says a writer of his period, “ is said,” in this picture, “ to have paid off a grudge against one whose portrait is in the foreground of the group, namely, Mr. Patch, who, it seems, had obliged the painter, rather unhandsomely, to pay a sum of money on a mere verbal responsibility, for another. Hence he put a black *patch* on the seat of honour, upon one of the sculptured fighting gladiators, and made the figure of Mr. Patch, which had been previously introduced, pointing at this pun upon his name. This story is transmitted on the authority of Zoffany himself. He, however, was known to be a waggish narrator.”

¹ The painter has skilfully introduced this Titian Venus, which hangs in that angle of the gallery, behind the spectator. He has herein made it an episode to his general design, as it is taken down from the wall to be thus examined.

The evidence for the truth of this story cannot now be detected in the painting, and perhaps Zoffany, repenting him of the practical joke, removed the offending black patch before the picture came into the Royal collection. Certainly it is not now to be seen.

The main interest in the whole composition centres about the little group on the left in which the painter is himself exhibiting to Lord Cowper, Sir John Dick, Lord Plymouth, Mr. Stevenson, and Lord Dartmouth the painting of a "Holy Family" by Raphael¹ to which allusion was made in the *Literary Gazette* and which eventually passed into the hands of Lord Cowper. It can still be seen, in the Gallery at Panshanger, and is fortunately not the painting by Raphael, from that same Gallery, which passed into the hands of the late Mr. Peter Widener of Philadelphia.

Walpole rightly calls the "Tribuna" picture "a great and curious work." It is, of course, overloaded and over-full, as a composition, but as will be seen from the reproduction we have been permitted by the King to obtain, it is a consummate piece of work in its own special genre.

The faces of the spectators are admirable and exceedingly well varied. The arrangement is, on the whole, clever, and does not give the appearance of a made-up composition, while the details kept in due subordination, are exceedingly well painted. All the paintings on the wall can be recognised and identified, and so, too, can most of the marbles and bronzes, and as a pictorial representation of a remarkable scene the painting has high merits.

Its brush-work is good; it is still in brilliant condition, and all the colours have stood well. Zoffany must have taken infinite pains with it and it stands pre-eminently as his greatest work. He had never equalled, and he never excelled it, in certain respects, the draughtsmanship, on the whole, being excellent and the colouring warm, rich, even brilliant, and yet subdued to a suitable key throughout, while in respect to the painting of such details as costumes, silk, velvet and drapery, it stands as the finest example in existence of our painter's special facility.

In the possession of Mr. R. Logan is a fine portrait of Gabriel Mathias, Keeper of the Privy Purse (1719-1804). By his side is represented a bust by Nollekens, dated 1779, representing his brother, James T. Mathias, the author of the *Pursuits of Literature*.

It has been suggested that the 1779 might also refer to the date of the painting, but in that year Zoffany was in Florence. It does not, however, follow that the picture was not executed at that time. Mr.

¹ The clever couplet that Gilbert puts into the Major-General's song deserves to be quoted in this connection :—

"I can tell a genuine Raphael from Gerard Dow's or Zoffany's,
I know the Croaking Chorus from the Frogs of Aristophanes."



Col. of Sir Reginald H. Graham, Bart.

THE GRAHAM FAMILY GROUP

Including Sir Bellinham Graham, his son (afterwards sixth Baronet), and his two daughters—Mrs. St. John and Mrs. Talbot Graham—
under the "Zephyrus" tree.

Mathias may have been in Italy then and have sat for his portrait. It is not a very early work and yet almost certainly one executed before the artist went off to India.

In 1780 we know that Zoffany was in Yorkshire by reason of the fact that a group belonging to Sir Reginald Graham and two sketches, one of Sir Bellingham Graham and the other of his housekeeper, Mistress Ellis, are attributed to that year, it being stated in the family that the sketches were actually drawn at that very time.

The group is an important one. It depicts the fifth Baronet, Sir Bellingham Graham, with his son and two daughters, afterwards Mrs. Smith and Mrs. Fulke Greville, all grouped around a tree in the Park at Norton Conyers, which was selected as the *mise en scène* by the artist himself and which has ever afterwards been spoken of as the Zoffany tree.

This method of grouping under a tree was a favourite scheme of Zoffany. We shall meet with it many times in his pictures.

CHAPTER IV

ZOFFANY'S LATER WORK

SUCH information as we possess concerning Zoffany's life in London after his return from Italy and prior to his departure for India, we owe almost exclusively to the gossipy pages of Mrs. Papendiek's diary, but in quoting rather extensively from them we should again premise that when dates are of importance, too much reliance must not be placed upon that good lady's memory.

For example, in one of her entries she alludes to Mr. Zoffany's absence in India having been away for "fourteen years," whereas he was not absent from England more than seven, as he was certainly painting in this country in 1782, and back again at work in 1790.

She says he was in Italy for seven years, and this statement also, it seems probable, is a little in excess of the truth, as there is no evidence in favour of his having left England before 1773, and he was certainly back here again in the autumn of 1779.

Where exactly the artist resided in Albemarle Street after his return from Italy has been doubtful, as the Royal Academy catalogues give no number to the house, but it is clear that Zoffany was a successful man and able to take an important residence.

Mrs. Oldfield, his grand-daughter, a lady of very advanced age, who was good enough to favour us with such memories as she could recall, stated that the house was, as Mrs. Papendiek implies, at the corner of Stafford Street and Albemarle Street, and so would correspond to the block now rebuilt and forming Shelley's Hotel and restaurant.

Northcote¹ expressly states that "Zoffany made a fortune in England by his pictures, which he soon got rid of, and another in India, which went the same way."

According to various accounts, it would appear that one of the artist's chief extravagancies was in connection with his love for music, and that he delighted in giving concerts at his house in which the notable artists of the day took part, and which were attended by the élite of society, much

¹ See Waller and Glover's edition of *Hazlitt's Works*, VI. 386.

as similar concerts were given in Pall Mall and in Berkeley Square by Mrs. Cosway.

Mrs. Papendiek was also very fond of music, and her diaries abound in allusions to the singers and players who were famous in her time.

She it is who tells us that Zoffany "had recourse to Opera performers for subjects to exhibit,"¹ and hence these concerts were of service to him from a professional point of view.

For example, we hear of various musical people in the following extract from Mrs. Papendiek's pages—

"On leaving Kew for St. James in November, the Zoffanys, who lived in Albemarle Street, became more intimate with us, and we soon assembled round us an agreeable and artistic society. Bach had married the famous singer, Calli, who assisted him with her savings of £2000. She was of good character and well-regulated conduct, rather *passée* for a *prima donna*, and singing, therefore, now only at concerts, public and private. Miss Cantilo was their artiled pupil, and, being quick and clever, very soon became useful. I had been, as it were, brought up with the party, and as I wished to catch at every opportunity to improve, Miss Cantilo and I became very intimate. These ladies sang at the Queen's concerts in London, and upon the marriage of Miss Linley with Mr. Sheridan, which prevented her coming any longer as a singer to the 'Queen's House,' Madame Bach's and Miss Cantilo's attendance was established."²

In another she says—

"We were present at the King's Theatre with the Zoffanys and the Bachs. Bach gave his benefit in the season as usual, and there introduced Miss Cantilo, after two years' instruction. She always sang scientifically, and had a lively and engaging manner, with a natural talent for music; but nature had given a huskiness to her voice which never could be overcome, and which rather increased with age. She was at this time about seventeen, rather pretty than otherwise, with fine expressive eyes, and an interesting little figure.

"As Mr. Zoffany's occupation of portrait painting was much diminished by his absence of seven years, he had recourse to the Opera performers for subjects to exhibit. This opened the way to gratis admissions, and often did Mrs. Zoffany fetch me to accompany her. We were constantly in the dressing-rooms of those she was acquainted with, Simonet, Bacelli, Theodore, etc., and happy am

¹ Mrs. Papendiek, I. 136.

² *Ibid.* 109.

I here to affirm that we never saw anything reprehensible. When the dressing and undressing were over, acquaintances came in to chat as we did, but all was decorum, with the leading characters at all events. Miss Farren was one of our intimate friends.”¹

Not content, however, with the expense of a town house, Zoffany at this time launched out still further, and took also a riverside residence.

Whether this was the house at Chiswick now known as Zoffany House, or whether it was the house bearing the same name at Strand-on-the-Green, facing the river, and in which he afterwards resided, is not clear, but the evidence is in favour of the latter.

Wherever it was, he certainly made considerable use of it, and, as was the fashion of the day, had his own sailing-yacht and used to give concerts on board.

Mrs. Oldfield called the boat “a shallop,” and tells us that it was painted green, pink and drab, while the servants were put into a magnificent livery of scarlet and gold with blue facings, the heraldic colours of the coat-of-arms that had been granted to him by the Empress Maria Theresa, while on the shoulder-knots appeared the Zoffany crest of a sprig of clover in silver between buffalo’s horns rising out of a baron’s coronet.

She has a vivid remembrance of her grandfather’s chief waterman, Humphreys, clad in this resplendent array.

In order to gain access to his vessel, Mrs. Oldfield tells us that Zoffany had a summer-house built opposite to the house, fastened on to a tree and projecting partly over the river, and that there was an overhead passage made from the house right across the road in order to reach it.

She says it was used for music parties, could accommodate many people, and contained a harpsichord, several harps, and various other musical instruments.

These recollections confirm us in the opinion that the riverside residence was at Strand-on-the-Green, as there are traditions in the former place, on the part of old inhabitants, of such a summer-house having existed, and, moreover, there are facing the house the remains of some woodwork and of a tree that might well have been used to sustain it, and the road is so narrow at the spot that the idea of an overhead passageway crossing the road is not a preposterous one.

Mrs. Oldfield’s memory is to the effect that this overhead passageway, composed of rough timbers, was wholly erected in the course of one night in consequence of a promise made by the Prince of Wales that he

¹ Mrs. Papendiek, 136.



Wakefield photo

VIEW OF STRAND-ON-THE-GREEN SHOWING THE HOUSE IN WHICH ZOFFANY LIVED

would attend one of the concerts on Zoffany's shallop and afterwards drink tea at his house with Mrs. Zoffany.

This is not at all unlikely, as Mrs. Papendiek also refers to the sailing-vessel and to the concert in the following passage—

“ This spring, 1781, the whole of the Royal family returned to Kew, to stay till after the prorogation of Parliament, which brought back for a time our former pleasures with increased gaieties. The nobility, on fine afternoons, came up in boats, other boats being filled with bands of music, to take the Prince to the promenade at Richmond. His Royal Highness was always accompanied by his governor and sub-governor, and returned for the Queen's party in the evening. Mr. Zoffany had a decked sailing-vessel, elegantly and conveniently fitted up, on board of which we frequently went, the Bachs being of the party. He used to take his pupil, as he wished to give her every opportunity of being heard. She sang with Madame Bach, whose voice was beautiful on the water.”¹

To the Bachs whom she mentions here, she again refers in the following year, mentioning Zoffany as one of the chief mourners at Bach's funeral.

Thus she writes —

“ Dear, amiable Bach, after being for several months in a declining state, was now removed to Paddington for change of air. Some kind friends never forsook him, and I believe few days passed without one or other of our family seeing him. The Zoffanys, poor Abel, and others supplied him entirely with provisions sent ready prepared. Mr. Papendiek saw him every day, and assisted him by many kind acts, which are all the more comforting when done by the hand of one we love. Here I urged him to close the eyes of his beloved friend in happiness, by offering marriage to his protégée, Miss Cantilo, but on that subject Mr. Papendiek was deaf to entreaty. The last visit we paid was together with my father and mother. Bach, on taking a final leave, joined our hands—I think now I see his enchanting smile. Not a word was said: we were motionless. . . . This great patron was carried to the grave and buried with the attendance only of four friends, my father, Mr. Papendiek, Zoffany and Bautebart, but they were indeed sincere mourners. They deposited their charge, who was a Roman Catholic, in St. Pancras' churchyard. The Queen, finding how things were, could not undertake the debts, but the funeral expenses she discharged, and gave the coachman £100, which he had lent to his master.”²

¹ *Mrs. Papendiek*, I. 138.

² *Ibid.* 150.

We learn something of the nature of these concerts on the river from the notable picture which Zoffany painted in 1779-81 (R.A., 85) for his friend William Sharp, representing him and his family on board their yacht in the Thames, Fulham Church being visible in the background.

This fine picture, for which the artist was paid eight hundred guineas, we are enabled, by the courtesy of its present owner, Mr. Granville Lloyd Baker, to reproduce in these pages, and it is of interest to notice on the right of the Church a house with balconies which belonged to William Sharp, but which was usually inhabited by Granville Sharp the Philanthropist, and from which the family were wont to emerge when they went on board the yacht for their afternoon concert.

Of this picture Walpole writes on his catalogue: "The Sharps in their barge, a musical family who went every summer on the river in a large vessel in which were." [*sic.*] "The figures are most natural and highly finished, but a great want of keeping on the whole."

Zoffany's house, which is still standing in the little hamlet of Strand-on-the-Green, on the Middlesex side of Kew Bridge, a very few minutes' walk from the end of the bridge, somewhat resembled it. It appears to be an early Queen Anne house, with a central porch, and windows on either side. Zoffany's studio is a later erection, and is built out from the back of the house overlooking the garden. The bay window of it rests on columns. There are three windows forming the bay. It is possible that this room was added to and improved as a studio by the addition of this triple bay. There is an interesting old staircase in the house with a fine carved newel-post. Many of the rooms are panelled, and attached to two of the bedrooms are the original powder-closets.

There is a small walled-in garden in the rear of the house. It overlooks the river, and there is still only a narrow path between it and the Thames.

At one time the windows of one storey had balconies, which were later on removed, as they were found to be unsafe. According to some of the older inhabitants of the hamlet, the windows on both of the upper storeys possessed balconies, and from the centre of the upper one there opened a doorway. This, no doubt, was the door to the overhead passage already named.

The house that Zoffany occupied in Chiswick called "London Style" (see p. 44) we have not been able to identify, but its appearance is shown us in a water-colour drawing by Thomas Rowlandson, one of our illustrations.

This shows a pretty countrified residence with sloping lawns and high trees. The drawing¹ is inscribed "Mr. Zoffany's House in Chiswick,"

¹ We have to thank Messrs. Knoedler for supplying us with a photograph of it.



*The Sharp Family on a Yacht in the
Thames at Putney,
1781*

and was exhibited at Messrs. Knoedler's Exhibition of Rowlandson's Work in New York in 1915.

The Sharp's cottage communicated by an underground passage with Fulham House, where William Sharp and his family lived, so that it was easy for all the members of this talented family to come together when a concert was in view.

The whole family was well-known for its musical talent, and George III and Queen Charlotte often drank tea in the yacht and listened to the music.

The picture of the Sharp family in question is, of course, overcrowded, but Sharp desired that the entire family should be represented in it, and so there are, including the boatman and his boy, no less than fifteen people depicted, together with their instruments, the very names of which appear strange and curious in our ears.

Mrs. Prowse (Elizabeth Sharp) is at the harpsichord,¹ Mr. James Sharp holds a serpent, Miss Judith a lute, while other mysterious-looking wind-instruments, the hautboy and theorbo are resting on the top of the harpsichord, and in the hand of Granville Sharp is a double flageolet.

The present owner of the painting, to whom it came from his grandmother, who is the baby in the picture, remembers the boatman's boy, who in his childhood in 1848 was still living in Fulham, and who recalled sitting for his portrait.

He stated that the picture was a long time in course of execution, as it was not easy to get sittings from all the family nor from the boatman, who had a strong dislike to sitting at all.

The dog in the picture belonged to Zoffany, and was called Poma. It was much attached to the Sharps, and when its master was painting the picture, left him and settled down at the feet of Mrs. Francis Sharp, and accordingly so appeared in the picture.

As a representation of expression the painting is one of remarkable ability, there is a vivacity about many of the persons depicted which is exactly what is desired, but this criticism cannot be applied without reserve, for some of those in the group are quite the reverse, dull, apathetic and formal, while the grouping is so artificial and so insecure, especially considering that the scene is a sailing-boat, that the general effect of the composition is marred.² The lady at the harpsichord, the philanthropist who leans towards her, the child near, the older man with the serpent, the boatman behind, are all admirable, and as a document representing a phase of Georgian life that has wholly passed away, nothing

¹ See details concerning the picture in the Appendix.

² A criticism on the picture from the *Earwig* has already been quoted, see p. 9.

can be more delightful, while in colouring and in technique it is one of Zoffany's best works, but as a composition it leaves a great deal to be desired.

Zoffany is also stated to have painted a separate portrait of Mrs. Prowse, the lady at the harpsichord, and to have carried out this work at her country residence, Wicken Park, Northamptonshire, an estate which at her death went to her husband's nephew, Sir Charles Mordaunt, whose descendant, the late Sir Charles Mordaunt, sold it to Lord Penrhyn. While waiting for an opportunity to carry out this portrait (which cannot at present be traced), the artist caught hold of the door of an old travelling-chaise, and on it painted the portrait of Jonathan, Mrs. Prowse's gardener at Clare Hall, and this clever work belongs to the Rev. C. C. Murray Browne, whose wife was great-grand-niece to Mrs. Prowse, Granville Sharp's sister.

On his return home Zoffany, it should be stated, had at once taken up his old position in the Royal Academy, and, by reason of his success in India, received more attention at the hands of his colleagues than before. Thus it was he who took the leading part in the difficulty, which ensued in 1789, concerning the election of Bonomi as an Associate, and the desire of Reynolds that the position of Professor of Perspective, vacant since the death of Samuel Wale in 1786, should be given to this man.

Joseph Bonomi was a native of Rome, who had come to England at the request of the Brothers Adam to help in their architectural and decorative work. He had settled down in England, and adopted it as his permanent home, but many of the Academicians were opposed to him because he was a foreigner, and also because, up to that time, he had not become a member of the Academy. Reynolds had taken up his cause somewhat strongly, and had been injudicious in supporting Bonomi as a candidate for the Chair, prior to his election into the Academy as an Associate. If he had waited till after the election, he would have deprived Bonomi's adversaries of their strongest argument; that he was being elected for the purpose of becoming Professor. Bonomi was put up for election in 1789. The voting was equal. Reynolds as President gave it in favour of his protégé. A year later there was a vacancy in the ranks of the Academicians, in consequence of the death of Jeremiah Meyer, and Bonomi offered himself for election. His opponents were supporting the claim of Edward Edwards, who temporarily had filled the position of Professor of Perspective. They, however, abandoned him and decided to support Fuseli, another foreigner, but then ensued a controversy respecting the rule which stated that the candidate for the Professorship must submit a drawing. Edwards declined to submit any drawings, but Bonomi's drawings were produced, and Reynolds himself



John Wilkes & his daughter.

*from the original portrait by Sir
Joshua Reynolds, painted in 1766.*

placed them upon the table. Some of the Academicians objected to their introduction as premature. Reynolds desired to explain and was refused a hearing, and then Fuseli was elected Academician by an overwhelming majority. Thereupon Reynolds left the chair, and the following day resigned his position as President of the Academy. His opponents made matters much worse by preparing the notice of a General Assembly, which was to be held on March 3, 1790, "to consider a resolution thanking Sir Joshua for his able and efficient Presidency," and sending it to him signed only by the Secretary and by the hands of the Academy errand-boy, in the form of a note closed with a wafer, which Miss Earland, who describes the whole difficulty,¹ says was "an informality which Sir Joshua took as a studied insult." The resolution accepting the President's resignation was, however, carried at the meeting, and a further resolution also passed, summoning another General Assembly to elect a new President. Then Zoffany appears to have stepped into the breach, and he drew up an address, which was signed by Barry, Opie, Northgate, Nollekens, Rigaud, Sandby and himself, expressing approval of the President's action in exhibiting Bonomi's drawings. It was presented to Reynolds, copies appeared in the paper, public attention was drawn to the quarrel, and various pamphlets were issued. A reconciliation speedily took place, the idea of electing a new President was abandoned, and a deputation was appointed to wait upon Reynolds, and ask him to withdraw his resignation. He consented to do so, and invited the deputation to dine with him. The King then requested Reynolds to resume the Presidency; he did so, and the whole squabble was quickly smoothed over, and the council of March 18 was presided over by Sir Joshua.

Of the paintings which the artist exhibited at this time, special mention must be given to one which he called "A Conversation," and sent to the Royal Academy in 1782 (No. 53). As we learn from Walpole's notes, this represented none other than the notorious John Wilkes and his celebrated daughter Polly. Walpole's comments are thus: "Mr. and Miss Wilkes—horridly like."

The painting belongs to Sir George Sherston Baker, to whom it has come in direct succession from his great-grandmother, Mary Wilkes, the sister of the celebrated old politician. "The Merry, Cock-eyed, Curious-looking Sprite," as Byron called him, was at that time Chamberlain of the City of London, and had recently done valiant service in connection with the Gordon riots. He had, greatly to the indignation of some of his opponents, also retained his Alderman's gown, which he had worn since 1771, and he was still Member for Middlesex, a seat he was to hold for another eight years.

¹ See *John Opie and His Circle*, by Miss Earland, p. 80.

He was just commencing his estrangement from Charles James Fox, whose loyal supporter he had been, but in the very year in which this amazing portrait was painted Fox had not only "tried to prevent," says Mr. Bleackley, "the resolution concerning the Middlesex election from being expunged from the journals of the House," but had "retired from office because he disapproved of Shelburne as Rockingham's successor," and, furthermore, "had rent the party in twain by a coalition with Lord North, the late Tory Premier." All this completely upset the old Whig, who became more independent than ever, came out in violent opposition to the Coalition Government under North, but *mirabile dictu* "began to be a regular attender at the King's levee."¹

Here in the painting Zoffany had cleverly set the head of Wilkes on one side, turned towards his daughter, whom he is regarding in a somewhat leering fashion, with that strange and intense affection which he poured forth upon her alone, and by this clever stratagem the cross-eyed appearance of the old demagogue is less noticeable than it would otherwise have been. "Polly" stands erect by his side, holding his hand, "a fine figure of a woman," and Poma the dog, whose portrait we have just seen in the Sharp picture (*see* p. 71), lies at her feet. The conception is excellent, the portraits both of them admirable, and the costumes painted with exceeding skill and ability, the details of the ribbons, gloves, buttons, etc., marvellous in their truth and finish.

As a group Zoffany seldom surpassed this delightful portrait, it is so natural and so well-composed.

Walpole, of course, poked clever fun at it; writing to the Countess of Upper Ossory on November 14, he thus speaks of it—

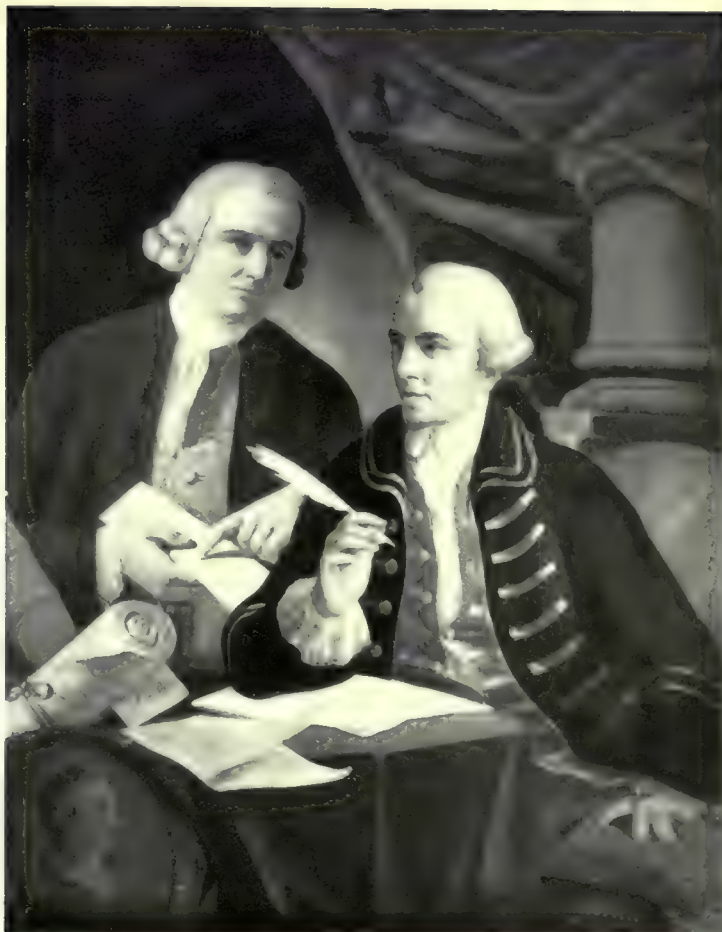
"There, too, you will see a delightful piece of Wilkes looking—no, squinting—tenderly at his daughter. It is a caricature of the Devil acknowledging Miss Sin in Milton, and I do not know why, but they are under a palm-tree which has not grown in a free country for some centuries."²

Walpole is unfair in one part of his criticism, if not in all. The tree does not bear the least resemblance to a palm. The picture was executed, so far as is known, in the garden of the Balcony House, Elysium Row, Fulham, Wilkes' country residence, and the view in the background is of the Thames, and painted with some dexterity in the Wilson manner.

This was not the only portrait Zoffany painted of Wilkes. He was also responsible for the group which belongs to Colonel Prideaux Brune,

¹ *Life of Wilkes*, by Horace Bleackley, 1917, p. 373.

² *Walpole's Letters*, Toynbee edit., XI. 53.



Coll. of Col. Prudence Brune

JOHN WILKES AND SERGEANT GLANN



Coll. of the Rev. R. Hoaden

Middletown photo.

PORTRAIT OF THE RIGHT HONOURABLE CHARLES JAMES FOX (1749-1806)

to which we have already made brief allusion, as it belongs to an earlier period (*circa* 1768).

In it Wilkes and Sergeant Glynn are represented in conversation. Wilkes holds in his hand a paper endorsed "Wilkes, Esq., v. The Earl of Halifax" alluding to the celebrated warrant of arrest, and signed by his pugilistic legal-adviser John Reynolds.

Glynn is carefully considering the knotty question Wilkes is submitting to him, while on the table rests a copy of Magna Charta, and near by is a medallion of the patriot Hampden. The composition is clever, well-fitted to commemorate the most striking episode in the career of the old Whig leader, and with the exception of one hand, is admirably painted. The various adjuncts are ably combined to form parts of the picture, and not to detract from the general effect of it.

Another group, even more attractive, belongs to the same year as the portrait of Wilkes and Polly. This is the painting belonging to Mr. Harry Verney, and representing an old gentleman and his two sisters seated. The man is Charles Hope Vere, youngest son of the first Earl of Hope-toun and great-grandfather of the present owner of the picture, while the two ladies are Lady Christian Graham and Lady Charlotte Erskine, who afterwards became Lady Mar. With his customary aptitude for introducing accessories that bear upon the subject of the painting, Zoffany has put into the hands of Lady Christian Graham the *Gazette Extraordinary*, dated London 1782, which contained an account of the battle of Gibraltar, the first naval engagement in which Mr. Hope Vere's son (afterwards Admiral Sir George Hope) took part, and then to add to the family interest in the painting, he has placed between the two ladies a pole firescreen on which is represented their own home, Blackwood.

This screen is still in the possession of one branch of the family, while the little round table on which Lady Charlotte has placed her book and spectacles, belongs to the owner of the picture, and stands in the room in which it hangs—near at hand. Mr. Hope Vere, of serious countenance, is dressed in the scarlet costume of the Archers, with his bow and arrows beside him. He holds between his fingers a book that he has been reading, on which Zoffany has marked 1782, the date of the painting, and he wears round his neck the badge of the famous Corps to which he belonged. The two ladies are delightfully posed, and Lady Charlotte especially, looking out from the room, in arch expression, is evidently quite enjoying the opportunity of having her portrait painted. The group is delightful, simple, restrained, dignified, a striking example of Zoffany at his very best.

Of the other pictures exhibited at this time we have been able to find one of the theatrical groups, and that is a portrait, so Walpole tells us, of

Baddeley the actor. Zoffany called it "A Character in the *School for Scandal*." It was Baddeley represented as Moses, and it now belongs to Mrs. Hutchinson, and was exhibited in the Whitechapel Gallery in 1910 (No. 122).

The other theatrical group, also styled by Zoffany "A Character," but which Walpole says was Morigi in *Viaggiatori Felici*—in comic opera, we have not been able to find,¹ nor could we trace with certainty three portraits which Zoffany exhibited and which Walpole tells us represented—

Mr. Sympson, Musician (1782, No. 1).

Mr. Ma . . . [name undecipherable] (1783, No. 44).

² Mr. Maddison (1784, No. 2).

nor two other anonymous portraits to which Walpole does not allude at all—

A Young Lady (1781, No. 175).

A Gentleman (1781, No. 223).³

The Mr. Chase, whose portrait Zoffany exhibited in 1784 (No. 98), was a well-known raconteur of the day, and his portrait is at Burderop Park and belongs to General Calley.⁴

The only other group of the exhibited works remaining for notice is that which Zoffany styled "Girl with Water Cresses," and which he sent in to the Royal Academy in 1780, No. 204. This was the subject of an engraving in mezzotint by Young, dated 1785, and the original picture, together with the companion portrait called "The Flower Girl," belongs to Lord Revelstoke.

It was at one time a cherished possession belonging to Mr. Moberley Bell, the Editor of *The Times*, and eventually came into the hands of

¹ It is possible that the picture belonging to Mrs. Asquith may be the work in question, or the scene depicted in the painting now in Berlin which once belonged to Mr. T. Humphry Ward.

² This is, we certainly believe, the portrait of Mr. Maddison, now belonging to Mr. Lane. It is dated 1783 and came to light while these pages were in the press. See p. 79.

³ One portrait which he sent in before he left for India (1780, No. 163) and which Walpole says represented John Burke, we believe we have identified, but unfortunately the owner of it declines to give us permission to mention it, or to give the slightest clue which would enable his name or his residence to transpire. Mr. Perceval's group depicts a Mr. Burke and his family.

⁴ Of this picture exhibited at the Academy after Zoffany had left for India, the critic in the *Morning Post* thus spoke—

"This artist (Zoffany) is gone to the East Indies and we should have had no additional cause for regret had he taken his picture along with him." This particular critic seems to have had a spite against Zoffany, his criticisms were generally unfavourable.



Group photograph

Group representing the Hon. Charles Hope Vere, Lady Christian Graham
and Lady Charlotte Eschewne, afterwards Lady Mar.

Group photograph

Messrs. Colnaghi, from whom Mr. Thomas Baring acquired it and the companion work. He has lately passed them over to their present owner.

Such other information as we know of Zoffany at this period, comes to us from Walpole or from Mrs. Papendiek.

Walpole says that in 1781 Zoffany was robbed, and he thus alludes to the story: In a letter to the Countess of Upper Ossory, dated October 17, 1781, he says that "Zoffany, the painter, was robbed, and his footman was ready to take his bible to the person of a haberdasher intimate of the corn-factor, but Mr. Smallwares proved an *alibi*, and the corn-factor gave a ball—and none but the dancers acquit him—and so much for an idle story." In the same letter he has already referred to the corn-factor in relation to his own robbery, when Lady Browne and he were going to the Duchess of Montrose's at Twickenham Park, when "she lost a trifle and he nine guineas," and says that the "great corn-factor, who is in bad odour here on the highway, arrived at the 'George' a moment after or before our robbery and was suspected, and my footman thought he could swear to the horse." Walpole, on this occasion, says he slipped his watch up his sleeve, and Lady Browne, it is stated, had the presence of mind to hand the thief a purse of bad money, which she had been in the habit of carrying in case of such an attack.¹

Mrs. Papendiek's notes then refer to her own and her sister's portraits which Zoffany painted, but despite the most careful inquiries we have not been able to find either of these interesting works. In 1782, she writes—

"On this eventful day, my mother and I were taking a quiet dinner at Zoffany's when Mr. Papendiek came to conduct us home immediately. It was then about four o'clock. Every shop was shut, and only a few stragglers were to be seen in the streets, hurrying home like ourselves, while at the House multitudes had collected. All was dismay, discontent, and want of confidence, and so it continued for some time—until the change, in fact, was settled, when Pitt's long administration began.

"Nothing of private interest marked our *séjour* at St. James's, and we moved to Kew as usual; but before our return thither Mr. Zoffany began my sister's portrait, which, when finished, was an excellent likeness, and was a great solace to my mother when some years later she died."²

Again in the same year she thus writes—

"On Christmas Day . . . I now sat for the first time to Zoffany for my portrait. I passed the day with them, the Farrens met us

¹ *Walpole's Letters*, Toynbee edit., XII., 64 and 66.

² *Mrs. Papendiek*, I. 156.

at dinner, and in the evening we all repaired to Drury Lane to see Miss Farren act. I am ashamed to say I have forgotten in what.”¹

Her second sitting for the portrait took place in the following January, and was speedily followed by the third and final sitting, and it is in the notes concerning these that we learn of the permission given to Zoffany by George III, that in his forthcoming journey to the East he might assume the name and style of a knight rather than that of a baron, which was singularly inappropriate for him. Mrs. Papendiek thus writes—

“A few days after this, I went to Zoffany’s for the second sitting of my picture. A dreary morning in winter, and the fidget of not being at home to receive Mr. Papendiek added to the cramped attitude for many hours, no doubt caused the expression of countenance so distasteful to my family. I reached home in time for dinner, which seemed to please, and the smiles returned. The arrangements in the house I had made were highly approved of, particularly that of Mr. Papendiek’s own room, where he could, and did, have his friends to practise their duets, etc., with him.”

And again²—

“After this party, my third and last sitting to Zoffany took place,³ and then he sailed for India. He was permitted to assume the title of Sir John Zoffany, by the King, as he thought it more appropriate than that of Baron, which had been conferred upon him by the Emperor Joseph II (really by the Empress Maria Theresa) at Vienna. Poor Mrs. Zoffany, with her little girls, Theresa and Cecilia, went down to Strand-of-the-Green after depositing her jewels, plate and other valuables with her banker; disposing of the superfluous furniture, and letting the house in Albemarle Street. We just saw her, but she was too wretched to be amongst her friends. Her loss was indeed great to me. Zoffany stayed in India fourteen years,⁴ and then returned to England, where he remained till his death in 1810.”⁵

Two more pieces of information are all we have to record concerning Zoffany before he left for India.

¹ *Mrs. Papendiek*, I. 173.

² *Ibid.* 182.

³ We have tried, hard, to find these portraits of Mrs. Papendiek and her sister (*née* Albert). Our five letters to the Delves-Broughton family have all remained unanswered!

This was not correct, see p. 66.

⁵ *Mrs. Papendiek*, 184.



ORTRAIT OF MR. JOHN MADDISON
TIME WARDEN OF THE GOLDSMITHS' COMPANY
JOHN ZOFFANY, R.A., SIGNED AND DATED 1783
the collection of Mr. John Lane



Coll. of Sir Cosmo G. Anstruther, Bart

PORTRAIT OF BOSWELL.



Coll. of Messrs. Childs, Barnet

PORTRAIT OF JAMES BOSWELL
From the collection of Sir W. J. Alexander and George Hildesley

Photo. Andre v. Slagh

From a note in *The Morning Herald* of January 6, 1783, we learn that he wrote to Dr. Johnson before he left, praying for the honour of painting his portrait, and that Johnson sat twice to him. Unfortunately the only portrait of Johnson by Zoffany that we have been able to identify, is the very small representation of him in the group depicting Mrs. Garrick's tea-party, in the possession of the Earl of Durham.

Probably the more important work executed in 1783 still exists, but the painter of it has not been recognised.

The extract reads thus—

“Mr. Zoffany, the celebrated painter, within these few days paid a compliment to merit which will greatly redound to his honour. He sent a card to Dr. Johnson, informing him that he was about to leave the kingdom but could not depart without having the pleasure to take the portrait of a man whom all the world admired and esteemed; he hoped, therefore, the Doctor would please sit for his picture that he might have the honour to present it to him when finished. The Doctor was much pleased with the attention and respect paid to him by Zoffani, and has already sat twice to him.”

It may be well to mention here in connection with Johnson's name that Zoffany painted a small portrait of Boswell, which is now in the possession of Sir Cosmo Antrobus. Another belongs to Messrs. Cradock & Co.

Finally we learn that Mr. Maddison of the Goldsmith's Company, whose portrait Zoffany exhibited at the Royal Academy in 1784, was his stockbroker, and he was, so Mr. Tennyson has discovered, one of the artist's securities with the East India Company in connection with his journey to India, and, says Mrs. Papendiek, had much to do “with the preparations for his departure, managing all his affairs for him.”

She adds, that the portrait of Maddison was engraved, but in this we fancy she must have been in error.¹

At this time Zoffany was styling himself Baron von Zoffany, greatly to the displeasure of many of his friends and to the indignation of persons in Court circles, as George III had never given him permission to assume his title in England, and had, indeed, viewed the patent and the pretensions of the artist to noble rank with some scorn.

Later on, however, when Zoffany was actually starting for India, he was permitted, so he gave out, to style himself Sir John Zoffany, and it was under this form, it has been stated, he took, or tried to take, a passage in the sailing-vessel.

¹ *Mrs. Papendiek*, I. 281. The picture has recently been discovered and now belongs to Mr. John Lane. It is illustrated here and described in the appendix (see p. 76).

CHAPTER V

ZOFFANY IN INDIA—1783-1789

WE have already mentioned that William Hodges, with whom Zoffany was on friendly terms, had taken his place in Captain Cook's expedition, and had returned laden with sketches and studies.

Since then Hodges had gone on to India, where we are told he secured the patronage of Warren Hastings, and speedily obtained many commissions.

He appears to have written home to Zoffany, telling him of his success, and from other artists who were working in the same country, Zoffany heard so many tales of rich fees and generous commissions that he determined, he, also, would try his luck in the East.

His fortune, owing to reckless extravagance, was fast melting away, and as he hated to reduce his expenditure, more money was urgently needed, so, as we mentioned in our last chapter, he let his studio in Albemarle Street, packed off his wife and family to the riverside villa at Strand-on-the-Green, and set sail for India in 1783 (not in 1780, as has been stated in error), buoyed up by great expectations of success.

He was bound for Lucknow, where Paul Sandby said he expected "to roll in gold dust," and where eventually he was certainly to make a definite success, but even he, with ample commissions, even more than he could carry out, was not wholly satisfied with the result of his journey, so boundless were his visions of "limitless gold and lacs of rupees."

That he actually left London as "Sir John" Zoffany cannot be stated. The records of the India Office give us no information on that point, and as to his obtaining Royal permission to adopt the title, we have the gravest of doubts, but he certainly used it while in India, and there are allusions to him as "Sir John" in connection with the pictures he was to paint for Colonel Martin and in the correspondence concerning the altar-piece at St. John's Church, Calcutta.

Mr. William Foster of the India Office has been good enough to make an exhaustive search in the records for information concerning Zoffany's voyages to and from India, and to place the results at our disposal. Our very hearty thanks are tendered to him, and with special gratitude, because



Coll. of the Lord Teignmouth

Hazel photo

PORTRAIT OF THE NAWĀB WAZĪR OF OUDH
Presented to Sir John Shore by the Nawāb, in 1798

our own search, not merely casual, but one which extended over a prolonged period, was not rewarded, as we had hoped it would have been; although we were able to discover some new information concerning the painter's works and his acquaintance with Colonel Martin.

Mr. Foster has found in the Court Minutes, under date November 20, 1782, that a petition was read from "Mr. John Zoffani for leave to proceed to India, and to provide for himself there in his profession of a Painter."

It was referred to a Committee for consideration, and on November 27, 1782, the Court Minutes state that "leave was given to proceed, but *not* in any of the Company's ships."

The Petition is recorded in the *Miscellaneous Letters Received*,¹ and it shows that the request was endorsed by Mr. Jacob Wilkinson, one of the Directors of the Company.

The matter came again before the Court on January 22, 1783, when Zoffany's securities were approved. They were John Maddison of Charing Cross, to whom we have already alluded (*see* p. 79), and Robert Preston of Lime Street.

Notwithstanding the prohibition against Zoffany going out in any of the East India Company's ships, he did actually sail, Mr. Foster has ascertained, in the East Indiaman *Lord Macartney*, but under a subterfuge as a midshipman! In a list of officers and seamen prefixed to the log of that vessel,² we find John Zoffany as one of the midshipmen, with the added item of "Run (*i. e.* deserted) at Calcutta, September 15, 1783." Probably, Mr. Foster suggests, this entry was but a further piece of deception to cover Zoffany's quitting the ship.

The *Lord Macartney* sailed from the Downs on January 17, 1783, reached Madras July 22, and Kedgerree for Calcutta on September 13.

For what reason he was prohibited from using an East Indiaman we do not know, but it is clear that he carried out his original determination despite the prohibition.

The Commander of the *Lord Macartney* was one Captain Pierce, a man of some cultivation, of whom a chronicler says, "He had a great taste for the polite arts, and was the means of making the fortune of Mr. Zoffany the painter, by taking him to India, and recommending him there." This Captain Pierce made his last voyage in charge of the East Indiaman *The Halswelle*, which, on its outward voyage, was wrecked near St. Alban's Head, on the Dorsetshire coast, on January 6, 1786, the tragic story, says Mr. Whitley,³ causing "a sensation in England, something akin to that occasioned by the sinking of the *Titanic* in our own times." The wreck was suggested as a subject suitable for pictorial

¹ Vol. 71, No. III.

² *India Office Marine Logs*, 415a.

³ *Gainsborough*, by W. T. Whitley, p. 254.

representation, and Northcote took it up, and exhibited a picture at the Royal Academy in the same year, entitled "The Loss of the *Halswelle*, East Indiaman."

We know, moreover, that a friend from Isleworth accompanied Zoffany, one Thomas Longcroft, and this we learn from some notes made by Thomas Twining while in India.

He says—

"Zoffany had a friend, Thomas Longcroft, who lived at Isleworth. He went with Zoffany to India in 1794, and the two friends were together for some time. Eventually, however, they quarrelled, and Longcroft left Zoffany, bought some land at Jellowlee, and started as an indigo planter. When Thomas Twining went out to India, he was given an introduction to Longcroft, and spent a very pleasant day with him, but, owing to the fact that the person who had written the letter of introduction, had not written Twining's name clearly in it, Longcroft did not realise till after his guest had left that he and his guest were closely related through a mutual relative named Powell. Longcroft sent a messenger after Mr. Twining, striving to persuade him to return and talk over family matters with him, but Mr. Twining was too far on his journey for him to make the necessary arrangements, and he had to go on to Lucknow, where he visited Colonel Martin, and Colonel Polier, and stayed with Colonel Polier and met Zoffany. Longcroft was never able to see his friend Zoffany again, and soon after Mr. Twining's visit, died all alone, having no Europeans about him."¹

It is mentioned in the same book that Zoffany said of the Taj, when he saw it at Delhi, "it wanted nothing but a glass case to cover it."

Before we leave Longcroft it will be well to mention that he himself was a skilful artist, and is declared to have been Zoffany's pupil, receiving daily instruction from him on board the vessel where they both were, and proving himself an accomplished draughtsman.

Many of his sketches were, after his death, sent back to England and came into the possession of his various friends, one of whom, Miss Twining, presented several of them to the British Museum and others to the India Office.

They are distinguished for marvellous accuracy and meticulous attention to detail rather than for artistic effect.

¹ *Notes and Reminiscences of Thomas Twining concerning his Travels in India.* Published in 1893.

The representations of buildings which Longcroft made, are almost as accurate as modern photographs would be.

That Zoffany was actually in Lucknow in 1784 we learn from the inscriptions on the backs of two pictures now in the India Office, representing Asaf-ud-daula,¹ the Nawāb Wazīr of Oudh, and Hasan Raza Khān² his Prime Minister. These pictures are inscribed—

“ John Zoffany painted this picture at Lucknow, A.D. 1784 by order of His Highness the Nabob Vizier Asoph Ul Dowlah [*sic*] (or, in the other instance, by desire of Hussein Reza Caun [*sic*], Nabob Suffraz Ul Dowlah), who gave it to his servant (or in the other one ‘ friend ’) Francis Baladon Thomas.”

It is clear, therefore, that Zoffany speedily found favour with the Nawāb, who succeeded his father Shujā ud daula³ on the throne of Oudh in 1775, and who enriched Lucknow with so many magnificent buildings, and that he was one of the fortunate persons who found commissions in that Court, the scene for twenty-two years of so much extravagance and such shocking misgovernment.

These very same exalted personages had at a later time their portraits painted in miniature by Ozias Humphry, and it was in connection with work for them that Humphry contracted a very heavy debt, payment of which he was never able to obtain.

The Prime Minister, Hazan Raza Khān, was, we are told, utterly unfitted for the post which the Nawāb gave him. He had originally been only the superintendent of Shujā ud daula's kitchen office, and is described as “ an indolent voluptuary.” Tennant,⁴ however, speaks of him in 1799 as very popular, but also describes an attempt that was made to assassinate him.

Francis Baladon Thomas, from whom these two fine pictures came, was a surgeon-major on the Bengal establishment and surgeon to the Lucknow Residency. He was, however, dismissed from the service in 1785, the year after he had received as presents these two works.

In 1786 Zoffany painted his celebrated picture of Colonel Mordaunt's “ Cock Match,” at Lucknow, one of his best-known works.

This was painted for the Nawāb Wazīr of Oudh, and the original painting, was, it has been often stated, destroyed during the Indian Mutiny.

Here we enter upon an interesting controversy. There are two versions of the “ Cock Match ” (generally spoken of as The Cock Fight) in England, one belonging to Colonel Strachey, usually known as the

¹ اصف الدوله

² حسن رضا خان

³ شجاع الدوله

⁴ *Indian Recreations*, by Sir E. Tennant, II. 409.

Ashwick version, and one belonging to the Marquis of Tweeddale. From the latter picture, Earlom made his famous mezzotint. The sporting event, which is commemorated in the picture, and which created a considerable sensation in Lucknow, took place, as we have stated, in 1786, in which year Warren Hastings was in England. He therefore was not a witness to the event, nor could he have seen Zoffany's picture. He perhaps heard of the merits of it, and is said to have commissioned a replica of it. Zoffany, it is declared, made the replica, but did not take it with him when he sailed for Europe, as he had already despatched it by another vessel. On reaching England, he learned that it had been lost in a wreck. He had, however, to carry out the arrangement he had made with Warren Hastings, and having with him in London many of his sketches and studies, he set to work with their aid to paint another picture, which was duly delivered and hung at Daylesford House, Warren Hastings' country place in England.

In *Once a Week* for April 2, 1864,¹ is a note, signed by the initials J. W. A.,² referring to the Daylesford picture. The writer says that Zoffany took the loss of his replica with philosophic equanimity, remarking that it would do for Neptune's gallery, "that ancient collector but sorry connoisseur." This note is probably taken from the reference James Elmes makes in his *Art and Artists*,³ in which he thus speaks of the same picture—

"Earlom's print of Colonel Mordaunt's 'Cock Match' at Lucknow, from the famed picture by Zoffany, was originally painted in the East Indies by commission for Governor Hastings, and shipped for England. The ship was wrecked and the picture lost. Zoffany fortunately took his passage in another vessel. He arrived safely, and heard, with the philosophy of a stoic, that his labour was gone to the gallery of that ancient collector but sorry connoisseur, old Neptune.

"Zoffany, luckily, had his original sketches and studies on board his own ship. He set to work again, and made out a second picture, with all the grouping, portraits of Hindoos and Gentoos, Rajahs and Nabobs, of all castes and colours, that choice spirit, Jack Mordaunt, and his game-cocks into the bargain, and behold another composition, a facsimile of the first.

¹ Quoted by Rev. John Pickford in *Notes and Queries*, 6th Series, XII. 325, and see X. 404.

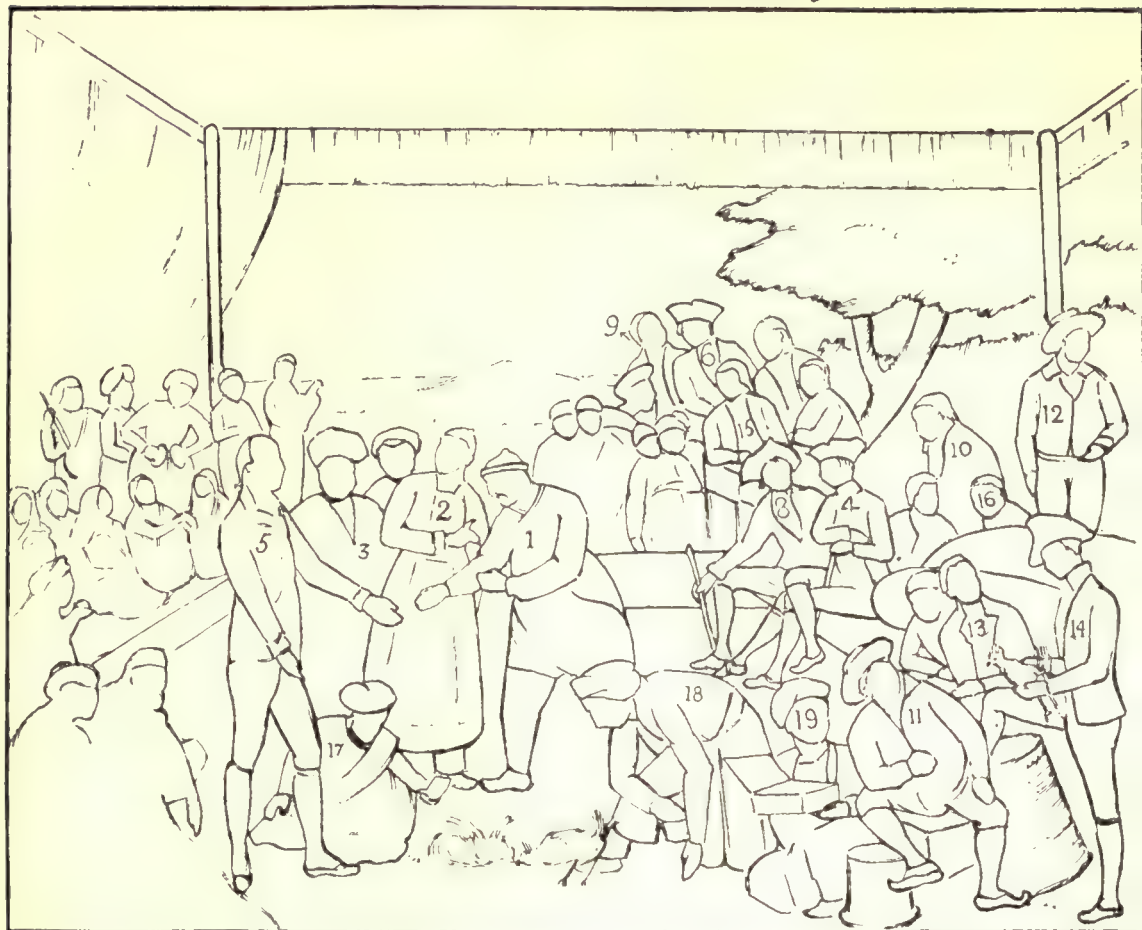
² Mr. Wheeler suggests that in all probability J. W. A. was John Wykeham Archer, engraver and antiquary, and a recognised authority on subjects of this kind.

³ *Arts and Artists*, 1825, I. 12.





Col. Martin's Creek Match.



By the courtesy of Mr. Stephen Wheeler

KEY TO THE FIGURES REPRESENTED IN THE ASHWICK VERSION OF COL. MORDAUNT'S COCK MATCH

- | | |
|---------------------------------------|---|
| 1 Asaf-ud-daula | 10 Lieut. J. Pigot |
| 2 Nawab Salai Jung | 11 Lieut. W. Golding |
| 3 Hasan Raza Khan | 12 Mr. M. S. Taylor |
| 4 Mr. Wheeler (afterwards Sir Trevor) | 13 Mr. Jas. Orr |
| 5 Colonel Mordaunt | 14 Mr. Robert Gregory |
| 6 Colonel A. Polier | 15 Mr. Ozias Humphry, R.A., or Lieut. Isaac Humphry |
| 7 Mr. John Wombwell | 16 Mr. Zoltany |
| 8 Colonel C. Martin | 17 Colonel Mordaunt's Cockfighter |
| 9 Mr. George Johnstone | 18 The Nawab Wazir's Cockfighter |
| | 19 Mr. Gregory's Cockfighter |

“The Painter kept his own counsel, the story goes, and Governor Hastings was never let into the secret.”

The picture which was sent to Daylesford remained there till after the death of General Sir Charles Imhof, Hastings' stepson, when it was sold for 215 guineas to Colonel Henry Dawkins, “a neighbouring squire, who had served with the Coldstream Guards in the Peninsula and at Waterloo.” He possessed it at Over Norton House until 1898, and while it hung in his possession it was the subject of considerable correspondence in the pages of *Notes and Queries*.¹ In 1898 the picture was again sold, this time fetching only 210 guineas, and it now belongs, as we have already stated, to the Marquis of Tweeddale.

We now come to the Ashwick version. Mr. Stephen Wheeler, who has taken considerable pains to investigate the history of the picture, and to whom we are greatly indebted for references and information, explains how the Ashwick version came into the possession of the Strachey family. He says that, “rather more than a century ago, the Governor-General, Lord Hastings, had reason for disapproving of the way in which British interests were looked after by Colonel John Baillie, whose name is commemorated in the famous Baillie Guard.” It had been stated by Bishop Heber that Colonel Baillie interfered too much with the “private affairs” of the Nawāb, and “in the internal administration of the country,” and there were many other complaints which had reached the Governor-General, concerning what was termed “the mischievous activity of the Resident.” Accordingly, Colonel Baillie was recalled, and “Mr. Richard Strachey, of the Civil Service, was sent to Lucknow in his place.” Strachey was “the third son of the first baronet, Clive's secretary, and he lived long enough to see his own nephews, afterwards Sir John and General Sir Richard Strachey, making their way to fame in India.” The new Resident managed “to repair his predecessor's mistakes, and instead of being regarded with dislike and suspicion at the Court of Lucknow, became the Nawāb Wazir's warm friend.” His term of office lasted for two years, and in 1817 he resigned the Service, and came home. This was during the nominal viceroyalty (but practically the reign) of Ghauzeaud-Din Hyder² (a nephew of Asaf-ud-dowlah), who had succeeded his father Saadut Ali³ (brother of Asaf-ud-dowlah) in 1814. He received several tokens of friendship before he left from the Nawāb, and amongst them, Zoffany's picture of “The Cock Match,” which now belongs to his grandson, and a portrait of the Nawāb himself, “which

¹ See 6th Series, XII. 325; 8th Series, VII. 288, 338, 473; 8th Series, VIII. 38, 96, 138; X. 263, 351.

² غازى الدين حيدر

³ سعادت على خان

the recipient gave to the Oriental Club, where it now hangs." That appears to explain what became of Zoffany's original work, but the question then arises whether Zoffany had not painted, in India, a replica of it, and that the usual statement that the original of the Cock Match perished at the time of the Mutiny, refers to this replica. The existence of such a picture is proved by two separate statements. Mrs. Fanny Parks, in her *Wanderings of a Pilgrim in Search of the Picturesque*, refers to her two visits to Lucknow, in December 1827, and in January 1831, and on the last occasion she says that, on the 24th of the month, she went on an excursion to a palace, the Daulat Khana, built by Asaf-ud-daula, which she says was then uninhabited, except by some of the ladies and attendants of the late king's zenana. "We went there," she writes, "to see a picture painted in oils by Zoffani, an Italian artist, of a match of cocks between the Nawāb, Ussuf-ood-Dowla, and the Resident, Colonel Mordaunt. The whole of the figures are portraits, the picture excellent, but fast falling into decay."¹ Mrs. Parks, of course, was wrong in calling Zoffany an Italian, and she was also in error in describing Mordaunt as the Resident. He never held that post, but Mr. Wheeler points out that the error she makes is repeated by no less an authority than Mr. William Crooks in his *Things Indian*, where he also mis-spells the pilgrim's name.

Twenty-two years later than the visit of Mrs. Parks, according to a writer in *Notes and Queries*,² Musawar Khan, the Court miniature painter of Lucknow, was employed by an English officer stationed there to make "reduced copies, in water-colour, of Zoffany's "Cock Fight," and of other pictures in the Kaiser Bagh and Chutter Munzil, by permission of Wajid Ali Shah," the last King of Oudh. These copies, which, it may be presumed were miniatures, from the use of the word "reduced," were stated still to be in the possession of the English officer. His name was not given, but, at the time the commission was placed in the hands of Musawar Khan, he was serving in political employ at Lucknow. We only learn of the existence of these copies from the reference to them in *Notes and Queries*. It would be exceedingly interesting if they could be traced.

Furthermore, another writer in *Notes and Queries*,³ who signs himself as "Senex," declares that he was in Lucknow before the annexation of Oudh, and saw the picture in the royal palace, which was destroyed "during the Mutiny." If these statements are correct, and there seems no reason to doubt their accuracy, there must have been two versions of the original picture of the Cock Match, one which was taken away from India in 1817 by Mr. Strachey, and the other, which remained in the country, and which was seen by Mrs. Parks and by "Senex," and

¹ See Parks' *Wanderings of a Pilgrim*, 1850, Vol. II. 181.

² *Notes and Queries*, 8th Series, VIII. 97.

³ 8th Series, X. 351.

copied by Musawar Khan. This picture very possibly did perish in the Mutiny.

We now come to consider the grave differences which exist between the Ashwick and the Tweeddale version of the Cock Match, which we think prove, beyond any contention, that the Ashwick version was the original, and the Tweeddale picture painted in England, when Zoffany had forgotten many of the circumstances connected with the original events.

The Strachey painting is thoroughly oriental in its atmosphere. The central group consists of four persons, three of them are natives, while the fourth is Colonel Mordaunt. The attitude of the Nawāb Wazīr¹ towards Mordaunt is that of "frank friendliness, claiming and conceding equality, while in the sporting Colonel's countenance and demeanour there is an alert intelligence scarcely visible when one turns to" the Tweeddale picture. On the other hand, Nawāb Salar and Hasan Raza Khān, who stand between the Nawāb Wazīr and Mordaunt, in the Tweeddale picture appear "keenly interested" spectators of the Cock Fight, whereas in the Ashwick picture "their attitude shows no departure from the dignified reserve which men of their position and breeding might be expected to maintain in the circumstances." Either Zoffany when he was in England had altogether forgotten "how they bore themselves, or else he considered that the group would look more picturesque if all the principal persons in it appeared to be thoroughly enjoying the spectacle." Either theory, Mr. Wheeler points out, would account for the variation. Moreover, to return for a moment to the principal figure in the group, the Nawāb Wazīr, in the Tweeddale picture, has lost all his courtesy and friendliness, and might almost be taken for a common "obsequious bunnia." Furthermore, the Indians who are designated in the key to the engraving as the Nawāb Wazīr's cock-fighter and the Colonel's cock-fighter are treated quite differently in the two pictures. The Colonel's man, in the Ashwick version, will be recognised at once as "a typical Maratha," an excellent example of the race which is the keenest, intellectually, of all those in India. "He is intent on the combat, his eager face, the play of his hands, the concentrated vigilance of his regard, are all vividly depicted, but from anything one could gather from the Tweeddale picture, the fellow might be of any race, and rather inclined to go to sleep." In the Ashwick version the other cock-fighter "is manifestly a man of Oudh, the distinction between the Maratha and the Purbiah types being clearly marked."

Compare, again, the two figures on the extreme right, Messrs. Orr and Gregory. In the Strachey picture they are engaged in an animated

¹ سفارش الدوله

betting contest (see the display of their fingers) as to the merits of Mr. Gregory's and Lieut. Golding's cocks, which the respective owners are holding. In the print the two men "might be quietly judging at a poultry show," and their original likenesses also are quite lost. Mr. Gregory has also lost his hat.

Again, in the Strachey picture Zoffany has an unimportant position, his head and shoulders being just visible, with palette and brushes, over the top of the sofa. In the native Court as an artist, he was probably only regarded as a superior kind of artificer, but in the picture painted in England he is given the dignity of a chair and depicted to the waist and legs.

In the Strachey picture the match is taking place in a real shamiana,¹ with natural scenery, in lieu of a crowd in the distance. In the print, there is a sort of stage-drapery with no adequate support visible.

Another divergence should be marked in the print and the Daylesford picture, "a man in the background is stretching out his hand to catch the water that pours in a copious flood from a *bhisti's* mussak." "Now, as any reader acquainted with India must know, this is anything but a faithful presentment of the ways of the East. In real life the hand would be held, almost like a funnel, close to the thirsty one's lip, and a minute stream would trickle into it so nicely regulated that hardly a drop would be lost. The *bhisti* and the absurdly impossible water-drinker were afterthoughts, and they are not depicted in the other picture, the Ashwick version. Again, in the Daylesford picture there is a group of *nautch* girls either waiting to give a performance after the cock-fighting, or, perhaps, they have already obliged the company. They are chattering, moving about and gesticulating with a vivacity which is altogether at variance with the usual behaviour and deportment of *nautch* girls. They would be sitting silent and apparently very much bored, or at any rate indifferent to what was going on; and so they are shown, betraying no sign of motion or animation, in the Ashwick picture. Here, again, there is unmistakable evidence that it was painted when the artist's first impressions were still distinct; whereas, when he painted the later picture, they were either blurred by lapse of time or Zoffany saw fit to embellish them with decorative effects which, though outrageously defiant of truth, may have seemed to him more likely to suit the taste of the uninstructed West."

The single figure of a native guard in the background, clearly of Dravidian type with ear-pendants and a curious headdress, possibly that of the Nawāb Wazīr's own troops, is omitted altogether from the Daylesford version.

¹ Or tented house.



Original picture in the collection of the Marquis of Trévillat

COLONEL MORDAUNT'S COCK MATCH AT LUCKNOW, OUDH, IN 1786

FROM THE FINE MEZZOTINT BY R. LAFLON PUBLISHED BY SAYER IN 1792



COLONEL MORDACANT'S COCK MATCH AT LUXKNOX, I.

- 17 Cock Fighter to Col^l Mordant
18 D^c to the Vahob Vicer.
19 D^c to, W Greengr.

- | | | |
|----------------------|-------------------------------------|-----------------------|
| 7. <i>W. Wembach</i> | 10. <i>Luci^t Pregel</i> | 13. <i>W. On</i> |
| 8. <i>W. Weber</i> | 11. <i>Luci^t Golding</i> | 14. <i>W. Gergory</i> |
| 9. <i>W. Johnson</i> | 12. <i>W. Taylor</i> | 15. <i>W. Humphry</i> |

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KEY TO THE PAINTING BELONGING TO THE MARQUIS OF WREDDALL.

By kind permission of the Cocoa Tree Club

1. *Leopold Darda, Václav Vinter*
2. *Ther. Václav, Salma Jung*
3. *Hatien Reza Khan.*

3. Heftigen Re. zu Klamme.

The dresses of the Europeans, both officers and civilians, are in it made richer, the ornamental hats and moustaches have been taken off two figures (Colonel Polier and Mr. Wheeler), and the latter's elegant, crescent-pointed native shoes have been replaced by doubtful-looking boots of the Hessian kind. In the Strachey work he is chatting apart, side by side, with the Commandant of the British forces, Colonel Martin (the latter elegantly posed), quite unconcerned by the cock-fighting, while in the Daylesford picture he is seated opposite Colonel Martin and is holding a new cock, one of the six which increase the early number of eight to fourteen in the later work.

We think it will be granted that all these critical remarks—for most of which we are indebted to Mr. Wheeler and to Mr. R. S. Strachey, who both speak from an intimate knowledge of Indian affairs—tend to prove the truth of our contention that the picture at Ashwick, if not actually the original work, was certainly painted in India in 1786. The painting, which was at Daylesford, and from which the Earlom print must have been made, as Earlom did not visit India, was a later composition, made more fashionable and less oriental and embellished by Zoffany and his assistants with various additions which detract very much from its effect, but which possibly may have made it more pleasing in the eyes of those English persons who were to behold it, and who knew little or nothing of native habits or native Court life.

It was evidently a popular work, inasmuch as it was considered worthy of a mezzotint by Earlom.

It seems to us to be certain that Zoffany had no complete sketch for the picture in his possession when he was in England, and that he interpolated various other studies he had made from time to time into the composition, with what we are disposed to consider very unfortunate results.

Colonel Mordaunt is the hero of the picture, and it will be of interest, therefore, if we give some account of him from an Anglo-Indian paper.¹

“John Mordaunt and his brother Henry were natural sons of an Earl of Peterborough. If the dates vaguely indicated in a magazine article more than a century old can be trusted, it was the fourth earl to whom they owed their birth; grandson and namesake of that famous commander, Charles Mordaunt, third earl, called by Macaulay the most extraordinary character of his time. John Mordaunt was sent to school by his noble parent, but does not seem to have acquired even the rudiments of a liberal education. This, at least, may be inferred from the letter in which he told a friend, “You may kip the hos as long as you lik.” He never became either a ready or a correct writer. Rather than

¹ *The Pioneer* (Allahabad), January 23, 1918.

put his pen to paper he would travel all the way from Lucknow to Calcutta. According to his own account preceptors spared no pains to make a scholar of him. As nothing, he said, could be done with his brains they did their best to impress instruction on the opposite seat of learning. Manifestly unfitted for a learned profession the boy was removed from school, and an East Indian cadetship was obtained for him. Even in those days, however—it was in the latter half of the eighteenth century—candidates for a commission in the Company's military service were required to show that they were not hopelessly unintelligent. There was some sort of *viva voce* examination before a committee or board at the India House in Leadenhall Street. Young Mordaunt duly appeared, and at first failed ignominiously to answer a single question put to him. Then one of the examiners—a friend, perhaps, of the family, and thus aware that the boy was not wholly without accomplishments—asked him if he knew anything about cribbage. Pulling a well-worn pack of cards out of his pocket John Mordaunt offered to play a game with any of the gentlemen for whatever sum they pleased. So the cards were dealt, and he proceeded to give his seniors indubitable proof that there was one subject in which he was competent to instruct them. He rose a winner and they passed him. In after years he became noted for his proficiency in all the card games then fashionable. No one was quicker to detect foul play, and he could himself perform all the feats of legerdemain which sharpers practice for the confusion of the unwary. On one occasion in India, when he had seen enough to feel sure that his opponent was cheating, he took the first opportunity to deal out thirteen trumps to his own hand. "This is to show you, sir," he calmly remarked, "that you can't have all the fun to yourself." He only consented to let the matter drop on receiving the offender's promise to clear out of the country. . . .

In 1782, and possibly before that date, Mordaunt was aide-de-camp to Warren Hastings, in which capacity he escorted the Governor-General's wife, when she hurried from Bhagalpur to Calcutta, to join her husband then lying ill. "Sydney Grier" quotes a letter from Mordaunt to Hastings reminding him of the incident. . . .

It has been stated that Mordaunt had the honour, when on a sporting expedition, of being presented to the Nawāb Wazīr, and that this led to his entering Asaf-ud-daula's service. Whatever may be the true facts, however, there is no doubt that Mordaunt won the Nawāb's confidence, and became a person of considerable importance in the State. In addition to military duties, which were not very arduous, he was more or less a master of the ceremonies, and at times, perhaps, a leader of the revels at the Lucknow Court. That the Nawāb treated him as a friend is not, of course, conclusive proof of the Englishman's merit. Asaf-ud-daula,

says the author of the *Siyar almuta' akhkhirin*, took delight in associating with the lowest and most worthless characters. He adds, however, that you might occasionally see him in conversation with men of birth and talents, and evidence is not wanting that Mordaunt should be placed among the latter. Lord Cornwallis must have thought well of him, or he would have resented Mordaunt's reply when the Governor-General asked him if he did not long to return to his regiment. "Not in the least," said Mordaunt. "But your services may be wanted," Cornwallis remarked. "Indeed, my lord," was Mordaunt's rejoinder, "I can't do you half the service there that I can in keeping the Nawāb amused while you ease him of his money." Needless to say that no record of this conversation will be discovered in any official "Proceedings" or other State document; but it is sufficiently characteristic of both men to be credible.

More than one instance is given of the tact which enabled Mordaunt to hold his own amidst the intrigues of an Indian Court. The same quality sometimes served also to get other people out of tight corners. Zoffany, whilst staying at Lucknow, must needs draw or paint a caricature of the Nawab Wazir and show it to his friend, General Claud Martin. Less friendly courtiers saw or heard of the picture, and, in the hope of discrediting the artist, told their master about this affront to his dignity. Asaf-ud-daula declared he would have a look at the offensive portraiture, and decide for himself on the proper way of marking his resentment. The affair, which threatened to bring about the abrupt termination of Zoffany's comfortable sojourn in Oudh, came to Mordaunt's knowledge. He at once sent for the painter, warned him of the impending storm, and earnestly advised him to transform the caricature into something less likely to enrage the potentate it depicted. Zoffany was astute enough to perceive the wisdom of this counsel. Working all night he retouched and improved his satire in paint so effectively that, when the Nawāb had it shown to him, it proved to be quite a flattering likeness. The abashed tale-bearers were the only persons who had cause for dejection; whereas the artist, thanks to Mordaunt's timely and good-natured interference, got Rs.10,000 for his handiwork."

On another occasion it is said that the Hajam, or barber, for the Nawāb Wazir, by an accident drew blood when shaving His Highness. This was regarded as a capital offence, and the man was ordered to be baked alive in an oven. Mordaunt interceded for him, and knowing that Colonel Martin of Lucknow was at that time interested in ballooning, and had two or three balloons in his possession, suggested that the barber should be put into one of these balloons and sent aloft. The Grand Vizier agreed to change the punishment according to Colonel Mordaunt's

suggestion, the terrified man was fastened into the balloon, and it made its way to a place called Polier Gorge (the residence of Colonel Polier), five miles from Lucknow, where, very fortunately, it came to the earth, and the man was rescued almost dead with fright. He took good care never again to come within the range of the power of the Nawāb Wazīr of Oudh. Mordaunt, it should be mentioned, frequently visited Lucknow for the cocking for which it was celebrated and in which the Nawāb, who had many famous birds, took a keen delight. He died on board his Budgerow near Chunar, on November 11, 1790, aged forty, and his tomb is in the old European Cemetery, close by the quarter called Colonel Ganj.

Mr. Wheeler has taken considerable pains to identify the various persons who are portrayed both in the Ashwick and in the Tweeddale pictures, and has generously placed all his notes at our disposal, and from them our information is taken.

It will be noticed that, in the key to Earlom's engraving, the names of the persons read thus—

- | | |
|--------------------------------|---------------------------------------|
| (1) Asof-u-Dowla Nabob Vizier. | (11) Lieut. Golding. |
| (2) Nabob Salar Jung. | (12) Mr. Taylor. |
| (3) Haseen Reza Khan. | (13) Mr. Orr. |
| (4) Colonel Martin. | (14) Mr. Gregory. |
| (5) Colonel Mordaunt. | (15) Mr. Humphry. |
| (6) Colonel Polier. | (16) Mr. Zoffany. |
| (7) Mr. Wombwell. | (17) Colonel Mordaunt's cock-fighter. |
| (8) Mr. Wheeler. | (18) The Nabob Vizier's cock-fighter. |
| (9) Mr. Johnson. | |
| (10) Lieut. Pigot. | |
- (19) Mr. Gregory's cock-fighter.

As regards the Nawāb Wazīr, Louis Ferdinand Smith's character sketch of him reads as follows—

“ He is mild in manners, generous to extravagance, affably polite and engaging in his conduct; but he has not great mental powers, though his heart is good. He is fond of lavishing his treasures on gardens, palaces, horses, elephants, and, above all, on fine European gems, lustres, mirrors, and all sorts of European manufactures, more especially English, from a 2*d.* deal board painting of ducks and drakes to the elegant paintings of a Lorraine or a Zoffani, and from a little dirty paper lantern to mirrors and lustres which cost up to £3000 each.”¹

¹ See *Asiatic Annual Register*, 1804, “ Misc. Tracts,” p. 10.



Coll. of Mr. Henry Sinclair

PORTRAIT OF MR. MARCUS SAVILLE TAYLOR, H.E.I.C., A FRIEND OF WARREN HASTINGS

The portrait of him which appears amongst our illustrations is one which belongs to Lord Teignmouth and has been specially photographed by him that we may use it in this book. It came to his ancestor, Sir John Shore, known in India as "Honest John Shore," direct from the Nawāb who tried hard to influence Shore in his favour, but wholly without effect. The Governor-General thus simply recorded the story in a letter he wrote to Lady Shore—

"Lucknow, 8th of Feb., 1797. This day I had a private audience with the Nabob, from which we separated both much pleased. I have, however, refused a fortune for you and your younger children. Notwithstanding he was repeatedly told that I would accept nothing, he had prepared five lacs of rupees and eight thousand gold mohurs for me; of which I was to have four lacs, my attendants one, and your Ladyship the gold. My answer to his Excellency was this: That a barleycorn from him was equal in my sight to a million; but that I could not but express my concern that he and his people were so ignorant of our customs and of my character, to make such an offer, which I peremptorily declined. I added, that I had seen in his Shusha kana some pictures of his Excellency, of which I begged to have one, as a memorial of his friendship. And I took one, about 15 inches square, done by Zoffani (not set in diamonds), which is a strong resemblance to the Nabob; and for which, to say the truth, I would not give two-pence. It pleased him."¹

Asof-ud-daula succeeded to his throne in January 1775 and died September 21, 1797. The Nawab Salar Jung was his uncle, being a brother of the once celebrated Bhac Begum. The Begum had two brothers, the other being Mirza Ali Khan; and Middleton,² the Resident, described them as "not brilliant but experienced men, mild and just in their administration and beloved by all." The author of the *Tarikh Farahbaksh*, on the other hand, denounced them as cowards and profligates. "The Minister, Hasan Raza Khān, is mentioned in Thornton's *History of India*, and his name frequently occurs—though not always spelt the same way—in the official papers of the period."

Antoine Polier was French by descent, but was born at Lausanne in Switzerland in 1741. He was at one time Chief Engineer at Calcutta; he collected Sanskrit manuscripts, and was murdered by robbers after his return to Avignon.

"John Wombwell was the Company's Accountant at Lucknow. He

¹ See *The Spectator* of Oct. 18, 1919, and *Bengal Past and Present*, Calcutta Historical Society. A gold Mohur in 1797 was worth two pounds.

² Whose portrait Zoffany painted (see p. 111).

was one of the donors of the silver cup presented to Warren Hastings by "Old Westminster" and two or three others (Wombwell among them), who, though not at the school, were allowed to join in that tribute of esteem. The Wombwells were a Yorkshire family, one of whom was Consul at Alicant. This George Wombwell's daughter married Archdeacon John Strachey, a brother of the first baronet."

"Mr. (afterwards Sir Trevor) Wheler was assistant to the Resident, and was a nephew of Edward Wheler of the Bengal Council, who died in 1783.¹ George Johnstone (not Johnson), another Assistant Resident, retired from the Company's service in 1798, and ten years later, gave evidence before a House of Commons Committee on the charges against Lord Wellesley. Lieutenants John Pigot and William Golding were in the Company's Corps of Engineers. Lieutenant Isaac Humphrys, a brother officer, may have been the Humphry of the list, or the reference may be to Ozias Humphry, the miniature painter, who was at Lucknow at the time. Mr. Marcus Saville Taylor was Second Assistant to the Resident in 1788, and, as he entered the Company's service in 1781, it is likely enough that he was at Lucknow in 1786. James Orr, a merchant at Lucknow, went to India in 1779. He is mentioned in Thomas Twining's travels. Robert Gregory, yet another of the Resident's assistants, had been warned by his father that if he persisted in risking his money at cock-matches he would be disinherited. Gregory *senior* went home, and walking down the Strand one day saw Earlom's engraving in a shop window. He recognised the figure of his son holding a white cock under his arm, and, after making further inquiries, altered his will, cutting out Robert's name in favour of a younger son."²

Zoffany painted in India two other notable pictures, which also were the subjects of engravings in mezzotint by Earlom. Both are said to have been commissions from Warren Hastings, and one certainly was intended for presentation to the Nawāb of Oudh.

One is called "Tiger Hunting in the East Indies," and represents, so the inscription upon the print informs us, "the attack and death of the royal tiger near Chandernagur, in the Province of Bengal, in the year 1788, by a party of gentlemen and their attendants mounted on elephants, according to the custom of the country." In the howdah on the right are depicted Sir John Macpherson and Zoffany himself, the latter with a gun; in that on the left are General Carnac and (behind him) Mr. Stables. In the foreground is a native woman advancing to pluck the whiskers off the dead tiger.

¹ See *Worthies of Warwickshire*, by Colville (1870), 806. The reference to William Wheeler is in error, as he died in 1783.

² *Autobiography of Sir Wm. Gregory*, 1894.



The original picture, or a sketch for it, belongs to Mrs. Alexander Kennedy

TIGER HUNTING AT CHANDERNAGUR (BENGAL) IN THE EAST INDIES

FROM THE ENL. NEZ/JOINT BY R. EARLOW PUBLISHED IN 1802

Forbes, in his *Oriental Memoirs*,¹ prints a letter from Sir John Day to Sir William Jones describing another tiger-hunt, in which Zoffany took part in April 1786, and with reference to the native woman in this picture, he adds that the natives deem the tiger's whiskers "a deadly poison, and most anxiously, but secretly, seek them, as the means, in drink, of certain destruction to an enemy."

Mrs. Alexander Kennedy has in her possession what is either an elaborate study in oil, by Zoffany, for this picture or else the picture itself unfinished, probably the former. It is thoroughly characteristic and a work of much interest. We have not been able to trace either in India or in England any other version of the work.

The last of the three great pictures which were engraved by Earlom sets forth "The Embassy of Hyderbeck to Calcutta from the Nawāb of Oudh by way of Patna in the year 1788 to meet Lord Cornwallis," and this work, so well-known from Earlom's spirited mezzotint of it, we have been quite unable to find.

It also is said to have perished in the Mutiny. "Haidar Beg's² mission," says Mr. William Foster, "to Lord Cornwallis was to negotiate for a reduction of the contributions levied from the Nawāb of Oudh, and took place at the beginning of 1787, not in 1788, as stated on the picture. The enemy's cavalcade," he continues, "is seen marching in the rear of the European troops, towards Patna, which is shown in the distance, as also one of the huge granaries erected by the Bengal Government against time of famine."

The central incident is thus described in the index plate, which was published with the mezzotint, and which is the subject of one of our illustrations. "A male baggage-elephant, irritated by his driver, who is taken from his seat and destroyed, and by the violence of the elephant's action are seen the women and children falling from his back. This was the moment when Mr. Zoffany took his design for the picture."

Mr. Foster further states that "the second elephant" in the picture carries a howdah in which are Captain (afterwards Sir John) Kennaway, Lord Cornwallis's aide-de-camp, and the Nawāb's native interpreter. "Zoffany rides on a horse by the side. In the foreground are introduced several types of natives, soldiers and others. Near the Nawāb's colours are seen his Portuguese doctor, with his wife and son."³

All these three pictures are overcrowded compositions, and in that respect unsatisfactory. The best is that of the "Embassy of Hyderbeck," because in that the incident of the irritated baggage-elephant stands out with some grandeur and effect, but the proportion of the figures in this

¹ Vol. II. p. 489.

² حیدر بک

³ See also *Bengal Past and Present*, II. 388-9, 401-2.

work is not correct, the elephant having all the effect of a mammoth, and in its gigantic proportions dwarfs everything about it.

The elephants in the other picture, the "Tiger Hunt," are more accurately drawn, but in all of them the legs are anatomically incorrect, and Zoffany, desiring an effect, and wholly unaccustomed to painting an elephant, has neglected to make careful studies of its unusual characteristics. The tiger also, in the "Tiger Hunt" picture, could not have been sketched from life, its legs, thighs and tail are all inaccurately drawn.

Tegetmeier, the celebrated naturalist, writing in the *Magazine of Art* concerning the engraving of the "Cock Fight," comments on the inaccurate manner in which Zoffany had drawn the two cocks. He said the feathers were drawn in wholly incorrect fashion, pointing in the wrong direction and arranged in impossible order.

The three paintings are, however, notable illustrations of native life and habits, many of the figures being exceedingly well painted and as usual, the costumes, fabrics and ornaments are represented with care and fidelity and in the neat manner in which Zoffany rejoiced. The colour-scheme also and atmospheric effect may be praised, but there is too much of a set effect about the pictures, they are too theatrical and too artificial to be really true to life.

One notable native portrait should be mentioned here.

It was whilst he was at Agra that Zoffany most probably painted the portrait of Mahadjī Sindhia¹ (Mādhava Rao Sindhia, the Marāthā Chief, 1759-95), who conquered Delhi in 1789, and which is referred to by Sir James Mackintosh in the *Journal* of his visit to Poona in 1805. He says—

"Near the monument which is being erected to the memory of the Mahdajee Sindia, is a sorry hut where the ashes of this powerful chieftain were deposited for a time, and there they may now lie long undisturbed. It is a small pagoda where, in the usual place of the principal deity, is a picture of Sindia by Zoffany, very like that in the Government House at Bombay. Before the picture lights are kept constantly burning, and offerings daily made by the old servant of the Maharajah, whose fidelity rather pleased me, even though I was told that the little pagoda was endowed with lands which yielded a small income sufficient for the worship and the priest."²

¹ مادھو راو سیندھیہ

² *Good Old Days of Hon. John Company*, Vol. II. It has been declared in Bombay that Zoffany did not paint this picture of Sindhia, but that it was the work of an artist named Welsh (see Appendix, under Poona).



EMBASSY OF HYDERBECK TO CALCUTTA

FROM THE VIZIR OF OUDE BY THE WAY OF PATNA IN THE YEAR 1788 TO MELT LORD CORNWALLIS

From the mezzotint by Richard Earlom published 12 July, 1800

The original painting cannot be traced

Laurie photo



PORTRAIT OF MĀDHAVA RAO SINDHIA

Photographed from a copy made of the original by Zoffany, now preserved in a small pagoda near Poona



Coll. of the Earl Curzon, K.G.

GROUP REPRESENTING WARREN HASTINGS, HIS WIFE AND HER MAID

This picture is probably the only work of European art which is now an object of adoration.

Sindhia in it is represented in that curious coat which it was the fashion amongst the Rajahs at that time to wear, and which had arms as long as a yard and a half.

Rai Bahadur B. A. Gupte, the Curator of the Victoria Exhibition, tells us that the Dhobi (washerman), or the dresser, had often to spend more than half-an-hour in putting on such a coat to the Rajah and in arranging the folds, so multitudinous were they. The effect when finished was to give to the sitter a stiff doll-like appearance, which is very marked in the picture now under consideration.

There is a replica of this picture at Government House, Bombay, which is also stated to have been the work of Zoffany, and a clever copy of it by Mr. Cecil Burns was shown at the Victoria Memorial Exhibition in Calcutta. From that our illustration is taken.

Zoffany, however, painted many other important portraits in India besides this one.

The first that should be mentioned are those of the Governor-General, Warren Hastings, and his wife. These came by bequest into the possession of Miss Winter, the great-niece of Mrs. Hastings, and for many years, although their existence was well-known, they were not accessible either to the general public or to connoisseurs. Lately, in consequence of the decease of Miss Winter, both the pictures have been brought to London.

The delightful group representing Hastings and his wife in an Indian landscape attended by her native maid, and with the official residence and troops, with elephants, in the distance, was bequeathed to Earl Curzon, and by his kind permission finds a place amongst our illustrations. It is, we understand, to be passed on to that famous gallery of Indian portraits at Calcutta, with which Lord Curzon's name will ever be associated, and in the Victoria Exhibition will find a fitting place. It does not, perhaps, convey the idea of a lovely woman (as Mrs. Hastings is said to have been), as well as does the larger painting, but as a piece of simple, charming and satisfactory portraiture it would be hard to excel it, and as an historic work of unimpeachable authenticity, it is in the highest degree important.

Of Mrs. Warren Hastings ¹ Zoffany painted a showy portrait,² which delighted her husband, and of which he wrote in enthusiastic fashion after her departure for England in January 1784.

¹ Anna Maria Chapusetten, better known as the Baroness Imhoff, married Hastings in St. John's Church, Calcutta, in 1777. A Mr. Winter married one of her nieces.

² See S. G. Grier's *Letters of Hastings to His Wife*, especially under Feb. 11, 1784.

This has been bequeathed by Miss Winter to the National Portrait Gallery, and there it is at this moment. It was Hastings' favourite portrait of his much-beloved wife, and it was so hung, by him, in Calcutta, that he could see it when he was lying in bed.

Mr. Tennyson found out that this picture caused an infinity of trouble. It was returned from the ship *Berrington* as being too large for transport, and Zoffany undertook to pack it into a smaller compass. This (with his usual carelessness) he did so ineffectually that on its arrival in England by the *Cornwallis* it was found to be seriously damaged. Its frame, we understand, was removed, and the canvas crushed into a case far too small for it. Signs of the damage can still be seen. As a painting it was highly praised, the attitude of the lady compared to that of Mrs. Siddons; the painting of the green satin dress extolled as incomparable and magnificent, and the features were, so Hastings declared, those of a perfect likeness. Mrs. Hastings was not, however, so well satisfied with it, and while in her possession it occupied a less important position. As the painting which of all others Warren Hastings himself preferred, it has peculiar importance and should be regarded as a precious possession for the nation. It is life-size, however, and in consequence not an easy picture to place in a gallery, save in a very large one.¹

One of Hastings' portraits (called a Zoffany) was engraved in Calcutta by R. Britridge, and published by him in 1784. It was sold, framed and glazed, at two gold Mohurs per copy.² The same picture, but set in an ornamental oval frame and the work of an anonymous engraver, was published by J. Murray in 1786, and forms the frontispiece to *Memoirs relative to the State of India*. It is not, however, clear that either of these were really by Zoffany.

A portrait of Mrs. Hastings, attributed to Zoffany, is said to have belonged to Mr. John Clark Marshman at Serampore.

The picture to which Sir John Doyle refers in a letter quoted by Mr. Tennyson, and which he calls "an abominable one, it is true, by Zophanee" [*sic*] was, so far as we can ascertain, a single portrait, and was not by Zoffany at all, but by Devis.

In the Government House at Poona are, we are informed, portraits of Madhavrav II, the last Peshva of Poona but one, and of his Finance Minister, Nana Fadnavia, and these are both attributed to Zoffany. We have no evidence, however, in their favour.

In Government House, Calcutta, is a portrait of John Zephaniah

¹ It has been suggested that it also should be sent to Calcutta, and probably some arrangement will be made by which this result can be obtained.

² See *Good Old Days of Hon. John Company*.



Coll. of Mr. Edward Impex

LARGE GROUP REPRESENTING SIR ELIJAH AND LADY IMPEX WITH THEIR THREE CHILDREN, AYAHS AND SERVANTS

Holwell,¹ Governor of Fort William in Bengal, 1760, attributed to Zoffany, and there is said to be another portrait of the same Governor at Delhi. Mr. Holwell is represented in the Calcutta picture as superintending the erection of the monument, which he placed (at his own expense) over the grave of his fellow sufferers in the "Black Hole" atrocity. This monument, by the way, was demolished in 1821, but another somewhat similar, but not identical with it, has recently been erected by Earl Curzon on the same spot.

It is, however, almost inconceivable that this portrait can have been the work of Zoffany. In any case he could only have been responsible for part of it, although the frame bears his name upon it. Holwell left India in 1760. Zoffany did not arrive till 1783, and when Zoffany was back in England Holwell was a man of seventy-nine, whereas in the picture he is represented in the prime of life. Moreover, he has in his hand a sheet with a drawing of his monument, and this he himself erected. The only possible explanation seems to be that Zoffany may have altered a portrait already in existence, and supplied the detail concerning the monument, painting on to another man's work. This is, of course, just possible, but the simpler explanation would be that the frame-maker was given wrong instructions, and that the portrait has nothing whatever to do with our artist.

Another portrait in Calcutta is that of Sir Elijah Impey, Chief Justice of the Supreme Court of Judicature at Fort William in Bengal, 1774-82, which hangs in the Judge's Library in the High Court.

Here, again, there is a difficulty. The picture is a huge full-length, and does not resemble the seated figure in the portrait of Impey by Zoffany in the National Portrait Gallery. The portrait is dated on the label 1782 (perhaps an error for 1783), but Zoffany only arrived in Calcutta in the autumn of 1783, and Impey left on December 3 of the same year. The interval seems hardly long enough for the execution of this great State picture. Zoffany did, of course, paint Impey with his family, and the picture still belongs to his descendants (*see* Appendix and p. 110). There is, however, a definite tradition connecting Zoffany with the large portrait, and this must not be lightly disregarded, despite the error on the label and the frame.

The portrait of Carey, the Baptist missionary, with his *moonshee*, which hangs in the Baptist College of Serampur, near Calcutta, once given to Zoffany, is now attributed to Nathaniel Hone.

¹ He was the author of a book, which is now very scarce, entitled Holwell's "Deplorable Deaths of One Hundred and Twenty-three English Gentlemen and others, who were suffocated in the Black Hole of Calcutta," *folding front.*, 12mo, cloth.—*John Fairburn*, N.D.

Then we have two portraits of Sir Eyre Coote, one now at West Park Salisbury, and the other at Ballyfin in Ireland; one of John Lumsden, a Director of the Hon. East India Company, now belonging to his granddaughter, Mrs. Bevan; one of Henry Vansittart of the Hon. Artillery Company's Establishment at Bengal, now belonging to Mr. D. N. Vansittart, while no doubt there are many others that we have not been able to trace, as in addition to the groups for which he was noted, and to which we refer later on, Zoffany appears to have had many commissions for single portraits from the native potentates and statesmen, and from the officials of the Government and East India Company while he was in the East.

One of his best-known paintings was, however, the one he executed for St. John's Church in Calcutta, and this deserves some special attention.

It was painted in April 1787, and thus the *Calcutta Gazette* of the 12th of that month speaks of it—

“ We hear Mr. Zoffany is employed in painting a large historical picture, ‘ The Last Supper ’ : he has already made considerable progress in the work, which promises to equal any production which has yet appeared from the pencil of this able artist, and, with that spirit of liberality for which he has ever been distinguished, we understand that he means to present it to the public as an altar-piece for the new Church.”

Unfortunately for our artist he was addicted to the practical joke of introducing into his groups, “ without the permission of the original and often in unflattering guise,” the representations of living persons with whom he had quarrelled or against whom he had a grievance.

He is said to have scandalised the English Court by sketching out and showing to his friends a bold replica of his “ Life School,” in which he had introduced a portrait of Queen Charlotte before she was married, and had placed opposite to it the figure of one of her former admirers in Germany. He is also declared to have painted in his “ Tribuna ” picture, when first he exhibited it, a caricature portrait of a well-known man in Florence of notoriously bad character, with whom he had a bitter dispute, and then have been compelled, under pain of a challenge, to remove it. Here in Calcutta he had a great disturbance with a certain Mr. Paull, a servant of the Hon. East India Company. He had been promoted to be Resident at the Court of Oudh by the Marquess Wellesley, but repaid his patron with gross ingratitude. On his return to England Mr. Paull became a Member of Parliament, and attacked the policy of



In St. John's Church, Calcutta

PAINTING REPRESENTING THE LAST SUPPER



66. Death of Captain Cook.

Greenwich Hospital Gallery

THE DEATH OF CAPTAIN COOK

Lord Wellesley with great severity. On the dissolution of Parliament, however, he lost his seat, and shortly afterwards committed suicide.

This man Zoffany had, it is stated, the bad taste to introduce into his painting of "The Last Supper," in the person of Judas Iscariot, and to give him a prominent position in the picture, portraying in a very marked manner "the conflict of passion and strife" upon his countenance. Paull had made himself particularly disagreeable both to the Nawāb and to the painter, and Zoffany had already caricatured him in a lewd fresco which he painted, and which was defaced along with others of a similar character by order of Sir Robert Montgomery in 1858.¹ It was quite unpardonable on the part of the artist to introduce Paull's features into the altar-piece upon which he was engaged.

It has been stated by another writer that the original of the portrait was a well-known auctioneer in Calcutta named Tulloh, and that he went to law about it. A careful search in the records of the Supreme Courts for the years 1786 or 1787, or "within the next few years" has, however, found "no traces of such a suit between Tulloh and Zoffany."

Moreover, the weight of evidence seems to be in favour of the portrait being that of Paull, who was very much disliked, and the *Englishman* already quoted has stated in his Diary that, although such pictures make one ashamed of his species, "still the person so gibbeted richly deserved the treatment, for, like his prototype, Judas Iscariot, he afterwards committed suicide." Zoffany's bad taste was, however, much resented at the time, but it did not end with the figure of Judas.

All the portraits of the other apostles were asserted to be taken from leading merchants of the city, and in order to scoff at the very Church for which he was painting the altar-piece, Zoffany selected as his model for the figure of St. John the Divine, who is shown leaning on the breast of our Lord, a Mr. Blaquièr (or de Blaquièr), a man whom John Clark Marshman in his biography of Carey, Marshman and Ward describes as a "Brahmanised European, notorious for his hostility to Christianity and his indifferent character." This Mr. Blaquièr was of a very feminine countenance, and, in fact, as Police Magistrate, was known to have made some of his cleverest captures, when a young man, in female disguise. His face, therefore, lent itself to the popular conception of the features of St. John, and the Magistrate is said to have chuckled in somewhat indecent fashion at the dignity given to his portrait. He survived Zoffany many years, dying only in 1853 at the advanced age of ninety-four.

The countenance of our Lord in the painting was, it is declared,

¹ See *The Diary of an Englishman at the Court of Oudh*, and see *The Statesman* for 1888, and *Calcutta Old and New*.

taken from that of Father Parthenio, a Greek priest, well-known in Calcutta.

Warren Hastings and Lord Cornwallis took much interest in St. John's Church, which was the sixth building erected as the Presidency Church, the third having been destroyed in 1756; the fourth, which was originally Portuguese, given back to its original owners in 1760; and the fifth pulled down to make room for the new building.

Zoffany presented his altar-piece to it on April 9, 1787, and when on June 24 the building was consecrated, the painting was in its proper place over the altar.

By October, however, it was found to be in bad condition owing to the dampness of the wall on which it had been hung, and the following extracts from the Vestry proceedings, which were printed in a work entitled *Calcutta Old and New*, written by Mr. H. E. A. Cotton, refer to it, and are quoted by permission of the author, to whom also we must express our thanks for much information kindly given us respecting Zoffany's work in the place. The minutes read thus—

“ 1787, 15th October.—The picture made by Mr. Zoffani and hanging over the Communion Table having been represented by Mr. Alefounder (a painter and friend of Mr. Zoffani) to be damp and in some degree injured, the Churchwardens accepted the proffered services of Mr. Alefounder to have it dried, and this has been done as well as circumstances would admit, as appears from the following letter from Mr. Alefounder—

“ TO E. HAY, ESQ.

“ SIR,—I have this forenoon aired and cleaned the mildew of the picture with the utmost care and attention. I fear the painting is injured by the mould, as it remains spotty after cleansing it off. The cause I believe to have arisen from a canvas having been fixed behind the picture to preserve the original one, and being oiled after it was nailed on. The damp air remaining between the two must have in some measure occasioned it. I took the liberty of having it unnailed sufficient to admit a small quantity of air.

“ I am (etc.),

“ JOHN ALEFOUNDERS.”

“ 11th October, 1787.—Mr. Alefounder attending the Vestry represents that the cloth or canvas put at the back of the picture ought to be removed that the admission of air may prevent any injury from the dampness of the wall.

“Ordered that the cloth be removed from the picture without delay.”

This was not, however, the end of difficulties concerning this notable altar-piece, for a correspondent writing in 1888 to the *Statesman* under the designation “A Quille Penne,” denounced the condition of neglect into which it had then fallen.

“To see the damage done,” he says, “and to observe the rapid progress in the shameful treatment which must end in the total ruin of an invaluable work of art, cannot but excite the indignation of the most indifferent visitant. The painting is so badly hung that . . . only when the church is fully lit, one can examine the picture. At any time, it is possible to see only too well the tarnished, broken wooden frame, denuded in many places of the gilding, the scratched, dented surface, the torn, frayed canvas, and the large hole near the nose of Judas Iscariot.”

The result of this letter was that the picture was again taken down and attended to, and its mount and frame carefully repaired. Mr. Cotton says that it was “first removed from the altar, when it lay in the large covered verandah now an open portico, then it was moved to the vestry, and finally to a . . . place over the gallery. It now appears to be in an excellent state of preservation.”

Since 1888 it has again been moved, and at the present moment, Lord Curzon tells us, it hangs over the altar of the Lady Chapel.

It is clear that, despite the scandal attaching to the portraits, the altar-piece formed a very acceptable gift to the Church, was much admired and greatly appreciated. The *Bengal Obituary* thus speaks of it—

“Sir John Zoffany bestowed on the Church that admirable altar-piece painted by him, representing ‘The Last Supper.’ It was proposed by the Rev. W. Johnson and Cuthbert Thornhill, Esq., as Sir John Zoffany was about to leave Calcutta, to present him with a ring of Rs.5000 value¹ in consideration of this signal exertion of his eminent talents. The low state of their funds prevented other members of the Committee from supporting the motion of Messrs. Johnson and Thornhill, but they unanimously agreed in sending Sir John Zoffany an honourable written testimonial of the respect

¹ Zoffany at this time was charging Rs.1000 per figure, and he regarded his gift to the Church as the equivalent to a present of more than Rs.13,000.

in which they held his great ability as an artist. From their handsome and appropriate letter the following is a paragraph—

“ ‘We should do a violence to your delicacy were we to express, or endeavour to express, in such terms as the occasion calls for, our sense of the favour you have conferred on the Settlement by presenting to their place of worship, so capital a painting, that it would adorn the first Church of Europe, and should excite in the breasts of its spectators, those sentiments of virtue and piety so happily portrayed in the figures.’ ”

In 1865 an application was made by Colonel J. P. Beadle on behalf of the Dalhousie Institute that the picture should be transferred there as a gift, that it might be more carefully guarded and, moreover, be seen by many more persons than could view it in its dark position in the Church. The Vestry, however, replied that they did not feel at liberty to part with the picture, and accordingly it still hangs in St. John's Church, but by reason of its present position it is not at all easy to see it or to obtain a good photograph of it.¹

When at the Court of Oudh Zoffany became acquainted with another remarkable man, Major-General Claud (not Claude, as often misprinted) Martin, and they struck up a firm friendship, which lasted the rest of their lives.

Martin was then a rich man, and commissioned many pictures by Zoffany, some of which still remain in the College he founded.

Mr. S. C. Hill, Record Officer for the Government of India, is good enough to supply us with the following information concerning this extraordinary man—

“Major-General Martin,” so he says, “was born in Lyons in 1735, and died at Lucknow in 1800. He went to India at the age of sixteen and entered the French service. After the surrender of Pondicherry, he became attached to the Madras Government, and was in the service of the Hon. East India Company for many years, being especially remarkable for his skill in surveying. In 1779 he left the direct service of the East India Company, and became attached to the Court of Asaf-ud-daula, the Nawāb Wazīr of Oudh, for whom he became the military councillor and the adviser upon political affairs. He came into intimate contact with Hyder Beg Khān, the Nawāb's able Prime Minister, and was on terms of friendship with him. He was present at the siege of Seringapatam, and was responsible for casting a gun which was used at that siege. He had charge of the Arsenal at Oudh.

¹ See *The Handbook to St. John's Church, Calcutta*, 1909.

“ He built two houses at Lucknow, one known as Farhad Buxsh, part of which still remains, and the other, Constantia, in which he was afterwards buried, and which was dedicated as a college, and is now known as the Lucknow Martinière.

“ He was a successful horticulturalist, and was particularly interested in the manufacture of indigo. He held such a high position at the Nawāb’s Court that he was frequently in receipt of considerable sums from persons who required his assistance, and by such means, and from the presents which he received from the Nawāb and other persons, and from his pay at the Court of Oudh, he was able to accumulate a considerable fortune, amounting, it is said, to nearly forty lacs of rupees. The greater part of it he bequeathed, by a munificent and most extraordinary will, to the support and foundation of various establishments, charitable and literary, mainly for the education of children, girls as well as boys, and under his will schools were established in Lucknow, Calcutta and Lyons, the former of which were open to native children of all persuasions, who were to be instructed in the English language, literature and the Christian religion. There was considerable litigation with regard to his will after his death,¹ lasting for nearly thirty-five years, but the accumulation of interest during those years swelled the sum originally bequeathed, and provided more amply than was expected for the fulfilment of the purposes laid down in his will. He was a personal friend of Warren Hastings, who speaks of him as a brave and experienced officer, and a man of strict honour, and he is characterised by Hawkesworth as ‘ that brave, impetuous, fortunate, and munificent Frenchman.’ He was himself a clever mechanic, and responsible for the casting, not only of the gun already referred to, but of bells, a large example still remaining at Constantia, also for the striking of medals. He was a great collector and got together a library of over four thousand books, a large collection of Persian and Sanscrit manuscripts, and a gallery of over four hundred pictures, included in which were forty-seven oil-paintings and sketches by Zoffany. He was also a collector of precious stones, jewellery, coins, medals, guns and pistols, and possessed an unusually large quantity of otto of rose of peculiarly fine and pure quality, which he had made a great effort to obtain. Constantia² was a remarkable building, eccentric in its architecture, adorned with a number of figures, and richly decorated in its interior. It was damaged in an earthquake in 1803, and seriously injured at the time of the Mutiny. It contains

¹ There is an important Mural Tablet of black marble to his memory, in the South Gallery of St. John’s Church, Calcutta. ² Zoffany named his daughter Constantia.

an important picture by Zoffany of Colonel Martin in the scarlet uniform of a Major-General of the Hon. East India Company's Service and a fine bust representing him. The statements made concerning Colonel Martin's character by Lord Valencia are inaccurate in almost every respect, and were apparently derived from the gossip of persons whom he met in Lucknow."

To this information, we can add that there is another fine painting attributed to Zoffany in the Martinière representing the Gora Bibi¹ (White Lady or Fair Lady), or Boulone Begum,² a Persian girl whom Martin bought from a Frenchman and with whom he lived. She is depicted with a slave boy, Zulficār Khān,³ otherwise known as James Martin, who pre-deceased her. "They are shown," says Mr. Sykes, "as fishing in the Martinière lake. The lady has just caught a fish, and the boy is taking it off the hook. She was usually considered as General Martin's wife, and he always regarded her as such, but in these matters he conformed to a considerable extent to the customs of the country and of the times in which he lived. There appear to have been no Christian women in the circle of society out there at that time."

These two portraits, so Mr. Aldobrand Oldenbuck states, were acquired by the College about 1872 from a descendant of Zulficār's, who had concealed them in his house during the Mutiny, when the Martinière was looted, and the General's tomb, in the vault, under the central tower, was desecrated by the rebels.

Mr. T. G. Sykes, the late Principal of the College, from whom we have just quoted, gives us the following notes concerning it, some of which appeared in the *Punjab Educational Journal* for February 1906, and are supplemented by further information from Mr. Sykes himself, dated February 23, 1916.

"The Martinière College," he says, "is the most remarkable educational institution in India. It has been stated that there is no English Public School, not even Eton, which can surpass the special dignity of its surroundings, and, unlike many of the schools in India, it is marked by the note of strong historical associations. The whole of the resident pupils, including eighty on the Foundation, are educated, clothed and fed, and, in fact, fully provided for, out of the funds left by the founder, Major-General Martin. It is one of the oldest foundations amongst European schools in India. It possesses General Martin's brass cannons and brass bell, bearing his name and the date 1786, and its history was intimately connected

¹ گورا بی بی

² بگم

³ ذو الفقار خان



with the days of Warren Hastings, the Great Mogul, Lord Cornwallis, Tippoo Sultan, and the siege and capture of Seringapatam. Lord Roberts refers to the fact, in his *Forty-one Years in India*, that the building was at one time held by the rebels at the time of the Mutiny, that at another it was the headquarters of the Commander-in-Chief, Sir Colin Campbell, and that there was a great deal of fighting round about it in November 1857 and March 1858, when Sir Colin finally returned to crush the rebels and pacify the province. The position which the Martinière boys and their masters held to defend the Residency, is still marked by a marble slab bearing the inscription 'The Martinière Post.' The volunteers associated with the School have the honour of wearing the badge and scroll marked 'Defence of Lucknow, 1857.' All the boys receive military instruction. The gallant Hodson, Hodson's Horse, and Lieut. Otway Mayne, were both killed and buried close up to the Martinière."

Martin, the founder of this famous place, was so lavish a patron to Zoffany, that we find from searching the *Bengal Inventories*,¹ in the India Office, he possessed at his death no less than nineteen pictures by Zoffany in addition to forty-five sketches, and that all these were sold by Quieros the auctioneers on December 29, 1801.

Martin is also declared by the same books to have owed "Sir John Zoffany when he died the sum of Rs.332." This money was duly paid to the artist some few years afterwards, "with compound interest up to date," by Martin's executors.

The paintings are thus described—

A LIST OF PICTURES BY ZOFFANY BELONGING TO COL. CLAUD MARTIN.

Portrait of Mirza Jewaun Burkht the Shazada.

Portrait of Asof ud Dowlah [*sic*], the Nawab of Oudh.²

Full-length portrait of Mrs. Bruere.

Group representing Mrs. Bruere's children with a dog.

(We are inclined to suggest that this is Mr. Asch's painting.)

Portrait of General Martin on horseback.

Portrait of Sir Eyre Coote. (*See Appendix under Coote.*)

Portraits of General Martin and Sir Eyre Coote together.

Picture of General Martin's house painted by Daniel and Zoffany. (*See one of our illustrations.*)

¹ *Bengal Inventories*, 1801, 1802, 1803, Range I., Vols. 24, 26 and 28.

² Oudh was a province of the Mogul Empire. Its rulers were Prime Ministers to the Mogul. There was a Shah or King in 1819. It was annexed by Dalhousie in 1856. The last Shah died in September 1887.

Portrait of Hasan Raza Khān.

One picture of Nagaphon Ghut.

One sketch for the portrait of Sir Eyre Coote and General Martin together.

A group, the names of the persons are not given.

Picture of a Fakir.

Picture of an Elephant.

Another portrait of Asof-ud-Dowlah [*sic*].

Two other portraits of Hasan Raza Khān.

A sketch of Sir Eyre Coote.

Portrait of Colonel Polier, General Martin and a native planter.

Seven sketches, various.

Thirteen sketches, various.

One small sketch.

Twenty-four sketches, various.

At the Royal Academy, in the Library, we have discovered two letters from Colonel Martin, in which allusion is made to Zoffany. In one of them, dated from Lucknow, October 15, 1788, he says that he "is coming to Calcutta, and intends sitting to Zoffany with Colonel Polier in the middle of November."¹ This letter also refers to Hodges (*see* pp. 41 and 80), and says that Hodges has bought some prints, and is "coming to Calcutta to see" Colonel Martin.

The other letter from Colonel Martin is written to Ozias Humphry, and was sent to London. It is dated March 11, 1789. In it he refers to Zoffany as "a good, worthy man," hopes that Humphry has seen him, and says that Zoffany has taken a passage in an Italian ship called the *Grande Duchesse*, but has not yet been paid a penny for his work for the Nawab, adding that this Eastern potentate does not like paying Europeans, and if one could see his heart, it would be found "loaded with dark and sinister intentions." Martin writes this information in order to cheer up Ozias Humphry, who was in exactly the same predicament, not having yet received his payments from the Nawāb Wazīr of Oudh. It may be added that Humphry never received the money, but that Zoffany, who had been clever enough to get the British resident to endorse his account against the Nawāb and guarantee its payment, did so.

The only other letter we have been able to discover respecting Martin and Zoffany we owe to the kindness of Mr. W. Westley Manning, who owns it.² There are so few letters of Zoffany's in existence, that this

¹ This may be the Bridgeman group (*see* Appendix).

² In the possession of W. Westley Manning, R.O.I., R.B.A., 12, Edith Villas, West Kensington, W.



18. 9492-18

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Group of persons including Col. Martin, Col. Polier,
Capt. Wembell and Tiffany.

has peculiar interest, especially as it concerns his friend and patron. It is addressed to Messrs. Raikes and Co., and reads thus—

“ GENTN,

“ In consequence of an order I received from General Claud Martin for a mechanical Shew-Box, I paid Mr. Weeks of Coventry Street the sum of £9 8s. which had been laid out by him for sundry coloured views, &c. to be introduced in the Shew, his not having completed the machine before the news of General Martin's Death arrived, I stopped the Order, and have settled with him by taking the Prints, which he had bought, and which I herewith send and shall be obliged to you for the above sum of £9 8s., and am

“ Gentn,

“ Your most obedt. servt.,

“ JOHAN ZOFFANY.

“ *July 17, 1801.*

“ Being lame and indisposed, prevents me the pleasure of waiting on you personally.”

It will be well here to refer to the important group by Zoffany belonging to Mr. William Bridgeman, because it has special interest, inasmuch as Zoffany has introduced himself, into it, seated at an easel, painting a picture, and has represented five other of his paintings on the wall of the room in which the various persons are seated. Furthermore, Colonel Claud Martin, to whom we have just made considerable allusion, is the principal person in the group, and is represented explaining to Major Wombwell, who sits next to him, the plans and drawings of the house, afterwards called La Martinière, he was about to build on the river-bank near to Lucknow, the plans being held before him by a native servant.

At the opposite end of the picture we find Colonel Polier, Martin's great friend, represented as ordering some fruit from the natives who are presenting specimens to his notice (*see pp. 92-93*). This picture is perhaps the group which was in Colonel Martin's possession at his decease (*see above*), and the paintings on the wall ought to enable us to identify other works by Zoffany. It was very likely painted in the artist's own rooms or studio, and his favourite monkey is to be seen close to the easel.

Zoffany's principal work in India consisted in the many groups he painted of families who were important in the Anglo-Indian Society of the day, or who were connected either with “ John Company ” or with the Government. Some of these groups were successful compositions, albeit somewhat straggling in their arrangement, and they are generally

clever works painted with careful attention, marked by a fine colour-scheme and by a proper sense of sound portraiture.

Of one of them Mr. Austin Dobson, in his "Memoir of Zoffany" in the *Dictionary of National Biography* speaks in specially high terms.

This represents the Auriol family. It forms one of our illustrations, and belongs to the Dashwood family. It is composed of three distinct groups, one taking tea, another playing chess, and a third engaged in conversation, while near at hand are native servants and attendants. The composition is long and straggling, almost necessarily so, when so many figures are to be introduced, but the colour-scheme is delightful and the adjuncts to the picture, the silver and porcelain of the tea-equipage, the chessmen, the tables, etc., are painted with consummate skill, while the features of each person are carefully portrayed, and the costumes rendered with great care and ability.

Of this style of family-group there are many fine examples to be found, the one belonging to Mr. Asch, an anonymous group as to the identity of which we make a suggestion on page 107, being one of the most successful. It is more cleverly composed, and in colour and execution is unrivalled, the painting of the ladies' costumes being a veritable *tour de force*.

Zoffany delighted in painting European children in India, and they are always depicted full of youthful vivacity.

Take, for example, the famous Impey group, in which occurs the portrait of the celebrated judge, Sir Elijah. Here we find him with Lady Impey, his children and servants, and though once again the word straggling must be applied in criticism of the composition, yet the whole series of persons are naturally arranged, and the boy who is dancing in the foreground and the two younger children, one with the mother and the other in the arms of an ayah, are all full of life and activity, while it is clear that Zoffany has exulted in the foil that the dark countenance of the ayah, makes against the exquisite colour, blue eyes and fair hair of the youngest child. Sir Elijah is, perhaps, the weakest figure in this group. Lady Impey is far more successful, and the many native attendants in the distance are painted with remarkable skill.

An even prettier group of children is the anonymous one once belonging to Messrs. Tooth, and now to Mr. A. P. Cunliffe. It is believed to represent the three children of some high official, and to have been painted in the East, but its early history is incomplete. The masses of curly hair which each child possesses makes the head of each appear rather large in proportion to the figure, but the disproportion is rather apparent than actual, accentuated perhaps by the close-fitting costume of the boy in the centre of the picture, who is blowing bubbles. As a picture of child-life nothing can well be more delightful.



Call of Mr. Duckwood

THE AU RIOL FAMILY GROUP

Campbell Gray photo



Coll. of Mr. A. P. Cunliffe

GROUP OF THREE CHILDREN, NAMES UNKNOWN



Coll. of Capt. A. Phips

GROUP REPRESENTING THE OWNER'S GREAT GRANDFATHER, COL. BLAIR, WITH
HIS WIFE, TWO DAUGHTERS AND AN AYAH
PAINTED IN INDIA IN 1789



Coll. of Mr. Robert Marshall

GROUP REPRESENTING MR. AND MRS. HUSSEY, OF WARGRAVE HILL HOUSE,
AND THEIR DAUGHTER



Coll. of Sir Claud Alexander, Bart.
 GROUP REPRESENTING TWO OF THE OWNER'S ANCESTORS,
 CLAUD AND BOYD ALEXANDER, WITH THEIR HINDOO SERVANT



Coll. of Sir Robert Edgumbe
 PORTRAIT OF EDWARD PEARCE, GREAT-GRANDFATHER OF
 THE OWNER



Coll. of Mr. H. B. Middleton.

Gift of Mr. H. B. Middleton.

PORTRAIT OF NATHANIEL MIDDLETON, H.E.I.C.

RESIDENT AT TUCKNOW UNDER WARREN HASTINGS (d. 1807), WITH THREE INDIAN OFFICIALS IN ATTENDANCE.



Coll. of Mr. H. B. Milliken

Griffin photo

PORTRAIT GROUP OF ROBERT MORSE *ca. 1810*, HIS DAUGHTER SARAH, AFTERWARDS MRS. CATOR,
 WILLIAM CATOR *ob. 1800* AND ANNIE FRANCES MORSE, AFTERWARDS MRS. MIDDLETON *ob. 1824*

Another charming group is that belonging to Captain Pepys, representing the owner's great-grandfather, Colonel Blair with Mrs. Blair, their two children and the ayah, and here we may again comment on the exceeding skill with which Zoffany has painted the dark glowing countenances of the native attendants, delighting, it is evident, in the foil they afforded to the clear complexions of the English children. One daughter in this group is seated at the pianoforte, the other, a much younger child (the grandmother of Captain Pepys), is close up to the ayah and playing with a kitten. The group is well composed, and is quite delightful in its familiar natural arrangement. It was painted in 1789, and is one of Zoffany's thoroughly successful works.

A simpler group, representing Claude and Boyd Alexander with their native servant and their dog, belongs to about the same time, but is a far larger picture, as all three figures in it are life-size.

It belongs to Sir Claude Alexander, and his ancestor in it is reading a letter to his brother just received from his wife, announcing the purchase of the estate of Ballochmyle, where now the painting hangs.

On the same simple lines Zoffany painted Nathaniel Middleton, the Resident at Lucknow (*see* p. 93), whom he depicts seated in a certain dignified splendour, attended by three Asiatic officials of high rank, who stand near him, and whose costumes, ornaments and jewels are painted with great skill, and add largely to the resplendent general effect.

Yet another is the Morse group, belonging to Mr. Middleton, in which Robert Morse is seen playing on the 'cello and his two daughters, Sarah (afterwards Mrs. Cater) and Anne Frances (afterwards Mrs. Middleton) are at the harpsichord, Cater standing near by resting his hand on the instrument.

Even more successful, because simpler still, is the group belonging to Captain Blunt, in which Suetonius Grant Heatly, a Judge in the East India Company's Service and Magistrate for the province of Dana, is depicted with his sister Temperance (afterwards Mrs. William Green), attended only by the bearer of the hubble-bubble, the mouthpiece of which the Judge is holding in his hand, while receiving some important native servant, who carries a long, elaborate staff in his hand, and is explaining something to them.

Here the figures and the composition in the open space could hardly be improved, and the look of evident interest which overspreads each countenance is admirably rendered. The splendid carpet upon which the chairs are placed and the costumes of both persons, the fine Dacca muslin of the lady and the elegant small clothes, silk stockings and buckled shoes of Suetonius, and his bunch of seals and pipe are all triumphs of

sound painting, while the modelling of the faces and hands in this delightful composition is of the very best, and does infinite credit to the artist responsible for it.

Just as good is the single figure of Patrick Heatly, belonging to the same owner. Zoffany has depicted his sitter on a rock overlooking the sea, shading his eyes with his beaver hat. His face bears an anxious, thoughtful aspect; he is looking out to sea, watching the ship which bears away his sister, Temperance, to America with her husband, Captain Green, and the whole story is cleverly set forth in the picture. Even the dog near him has caught the same anxiety; he, too, has lost a friend and is distressed, not quite understanding why the person who has so often fed and petted him should be going away from his master and himself. The painting is a charming one, very simple, natural and attractive, and possessing a delightful sense of atmosphere and space.

Other delightful Indian¹ groups are the two large ones at Oxford belonging to Dr. Blakiston, painted in about 1790 or 1791, representing members of the Dent family; that depicting John Wombwell (already mentioned in connection with the Bridgeman group, p. 109) and his friends, belonging to Mrs. Cartwright, a picture about which we are doubtful; the Macleod groups, painted also in about 1788, belonging to Macleod of Macleod and hanging in Dunvegan Castle, where at one time there certainly was a portrait of Dr. Johnson by Zoffany; the Watts group, introducing the figures of Mir Jafar² and his son, Mifan,³ reproduced in S. C. Hill's *Bengal* in 1756-7 which belongs to Mrs. Watts of Hanslope Park, and the portraits of Beau Wilton and Lady Chambers, which belong to Canon Oldfield.

There are, moreover, many other groups in existence, both in India and England, which Zoffany painted in India, several of which we have been unable to describe, but a sufficient number has been mentioned to give an adequate presentation of the class of painting the artist carried out in that country, and by which he obtained much renown and high recompense.

One only of them, so far as we know, appeared at the Royal Academy, and that was the painting of Haidar Beg's⁴ mission to Lord Cornwallis.

This, Zoffany on his return to England, sent in to the exhibition of 1795, and bitterly did Anthony Pasquin criticise it.

His critical remarks were evidently intended to be sarcastic, and they must be quoted as evidence of the sort of coarse abuse with which Williams treated the artists of his day.

¹ Mr. Tennyson alludes to a picture by Zoffany painted "in the Indian manner," but does not specify to which picture he refers.

² میرجعفر

³ میرن

⁴ Also spelled Hyderbeck and Hyderbeg.



*Postal Group representing 'Nicholas Grant Heally with his
sister, Temperance, afterwards wife of Capt. Wm. Green with the pipe-bearer
and an Indian servant bringing a message*



Coll. of Captain and Miss Blunt

PORTRAIT OF PATRICK HEATLY, H.T.C., LOOKING OUT TO SEA WATCHING THE SHIP WHICH TAKES HIS SISTER TEMPERANCE AWAY FROM INDIA TO AMERICA WITH HER HUSBAND, CAPTAIN W. GREEN



Coll. of Mrs. Watts

GROUP REPRESENTING WILLIAM WATTS, GOVERNOR OF FORT WILLIAM, IN BENGAL, NEGOTIATING THE
TREATY OF 1782 WITH MIR JAFAR AND HIS SON MIRAN

This event preceded the arrival of Zoffany but Watts required its commemoration in the group to be painted



Coll. of Mrs. Watts

WILLIAM WATTS
GOVERNOR OF FORT WILLIAM IN BENGAL

He was a prominent figure in the negotiation that preceded the capture of Calcutta by Siraj-ud-Daula and the battle of Plassey



Coll. of Mrs. Watts

PORTRAIT OF MRS. WATTS *ob. 1842, æt. 87*

Who, after the death of her third husband, married a Bengal Chaplain, the Rev. W. Johnson, and was known as "the Begum Johnson." Her daughter Amelia was the first wife of Sir Charles Johnson, afterwards 1st Lord Hawkebury and 1st Earl of Liverpool.



Coll. of Mr. Francis Edwards from that of Miss Walter, to whom it came direct from Warren Hastings

PORTRAIT OF BENERAM PUNDIT, THE VAKIL OR MINISTER OF THE RAJAH
OF BERAR

He rendered great service to Warren Hastings during the Benares Insurrection, and was highly
esteemed by him



Coll. of Mr. E. S. Mostyn Pryce

AN INDIAN SCENE

The picture is believed to represent some houses in Unkenow, but at present they cannot be identified.



Coll. of Mr. C. Nugent Humble

Keshan photo

GROUP REPRESENTING MR. AND MRS. THOMAS RICE, THEIR SON, MR. STEPHEN RICE, FATHER OF THOMAS SPRING RICE, 1ST LORD MONTEAGLE, THEIR DAUGHTER, CHRISTIANA RICE, AFTERWARDS MRS. FOSBERY AND THE SONS OF MRS. RICE BY HER FIRST HUSBAND, MR. COLLIS

Thus he speaks—¹

“ From the same, p. 20, No. 125, Hyderbeg on his mission to Lord Cornwallis, with a ‘ View of the Granary,’ erected by Warren Hastings, Esq., at Patna. J. Zoffani, R.A.

“ This performance furnishes a melancholy proof how far the human powers may decay, before the agent in error will resign his weak propensities; in speaking of the grouping and the colouring, we know not which to condemn first, as both so irresistibly demand our scorn. In the management of this picture (as in that he exhibited last year, of the “ Parisians plundering the King’s Cellar at Paris ”), he has laboured hard to sacrifice the dignity of humanity, to the pride and parade of aristocracy; indeed, he seems so familiar with slavery, and so enamoured of its effects, that we doubt if even the black catalogue of governing infamy can furnish a subject equal to his hunger of degradation.”

It may be permissible in completing this chapter to mention that the Prince of Wales (now the present King), in speaking at the Royal Academy banquet in May 1907, made reference to the relation of the Empire to Art, and recommended artists to go to India to learn for themselves how “ great are the beauties of the vast and silent jungles, how gorgeous the sunset effects of the deserts ”; while he reminded his hearers that one of the earliest Royal Academicians, Zoffany, faced all the difficulties of a journey to India more than 120 years ago, and with “ great success both to the world of art, notably to that of portraiture, and to himself.”

¹ Pasquin’s *Guide*, p. 20.

CHAPTER VI

ZOFFANY'S RETURN HOME

WE hear of Mrs. Zoffany during her husband's absence in India, from the gossipy pages of Mrs. Papendiek's *Diary*, in which there are repeated allusions to her.

Thus, for example, Mrs. Papendiek writes—

“ Mr. Papendiek now took lodgings at the house of Clarke, the Queen's footman, in Eaton Street, Pimlico. . . . Mrs. Zoffany then came to stay with us for a week. She told us that a friend had lent her a house in Hart Street, Bloomsbury, for one year, while her house at Strand-of-the-Green¹ was being repaired. She wished us to go to her whenever we liked so to do, but it was too far from our beat to afford any convenience.”²

A page or two later on she again refers to the house in Hart Street, thus—

“ The Royal family, going for a week or two to town on account of some foreigners, we took the opportunity of paying a long-promised visit to Mrs. Zoffany. Her house in Hart Street was at the corner of Church Passage, and one watchman's box was close to her front door, a second being stationed up the passage. It was a comfort to feel so well protected, for just after . . . housebreaking and robbery of every description were very prevalent.

“ Just after I left, having stayed a week in every comfort of friendship, Mrs. Watkins arrived from India, and by Mr. Zoffany's desire, made his wife's abode her home *pro tempore*. She was protected on the voyage by Maddison, the great stockbroker,³ who managed all Zoffany's affairs, and of whom Zoffany painted such an admirable portrait that it was engraved.”⁴

¹ Mrs. Papendiek styles this place Strand-of-the-Green. It should really be called Strand-on-the-Green.

² *Mrs. Papendiek*, I. 266.

³ See pp. 79 and 81.

⁴ *Mrs. Papendiek*, I. 281.

Again briefly she adds—

“Poor Mr. Papendiek was in great anxiety at leaving me, as I was very near my confinement, but Mrs. Zoffany promised she would remain with me, and very kindly did. She brought me the silver tags to lace my gown ornamentally, which Augusta now has in her amateur theatrical wardrobe.”¹

Then in 1789 Mrs. Zoffany went out to Strand-on-the-Green and Mrs. Papendiek went to stay with her, and made her house the place from which she was to come up to London in connection with the public thanksgiving for the King's recovery from his long and serious illness.

She says—

“And now a letter arrived from Mr. Papendiek desiring that I would immediately repair to Kew to partake of the general joy, saying that he had secured me a bed at dear Mrs. Zoffany's, where he knew I should be happy. Her daughters were still at home, so I did not attempt to trouble her with any of my children, but Charlotte, who still suffered from her chilblains, I took to my mother's, where she was a welcome guest both to her and to my brother. With warmth and good nursing she began to get better, yet the spring had quite set in before we could say she was really well.

“After making all necessary arrangements for my other children I went off to Strand-of-the-Green, which was near Kew, where I was most kindly and hospitably received by Mrs. Zoffany. . . .²

“In the meantime,” she adds, “public rejoicings (for the King's recovery) had full vent, and a general illumination and great demonstration were fixed for March 9. On that morning Mr. Papendiek arrived in a chaise to take Mrs. Zoffany and myself to see all the preparations. She excused herself on account of her children being at home and of her own illuminating difficulties. I therefore started off with Mr. Papendiek alone, he telling Mrs. Zoffany that she was not to expect me till she saw me, nor to sit up one moment beyond her usual time for me, as he thought I should probably remain in town.”³

For one night Mrs. Papendiek could not return to Mrs. Zoffany and had to go back home to Kew, but the day afterwards she was at Strand-on-the-Green again, and thus refers to her friend—

¹ *Mrs. Papendiek*, I. 306.

² *Ibid.*, II. 67.

³ *Ibid.*, II. 68.

"Our object in hurrying on to Kew the preceding night, was that my father and Mr. Papendiek should be at their posts. They could not, in consequence, take me round to Mrs. Zoffany's; besides, it was a pleasure to Mr. Papendiek that I should witness the scene which I have just endeavoured to describe. . . .

"The next morning early, I went back to my dear friend at Strand-of-the-Green, in the hope of either taking her to see the Queen's illumination, or of persuading her to go to London with Mr. Papendiek while I remained to take care of her house. She declined both, so we passed the day together in quiet rest and pleasant intercourse.

"Mrs. Zoffany," she adds, "then lived in the first of four houses near the river, of which the frontage was precisely the same, and the residents of these houses made their devices of lamps to encompass the four.¹ This gave space; the idea was well imagined, and the chaste effect drew the attention of the Queen, whose carriage was ordered to stop on the bridge that their party might see it. The tide was high, and the reflection in the water was almost more beautiful than the thing itself."²

Alluding to the hope of Zoffany's return from India she next writes—

"When my husband left Windsor with the Royal family, my mother came down to me for a few days, bringing my sister, who remained with me till the term recommenced at Mrs. Roach's. Miss Meyer and the Zoffanys also returned, but my friend could not be prevailed upon to remain with me, as she was now expecting Mr. Zoffany's return from India almost daily."³

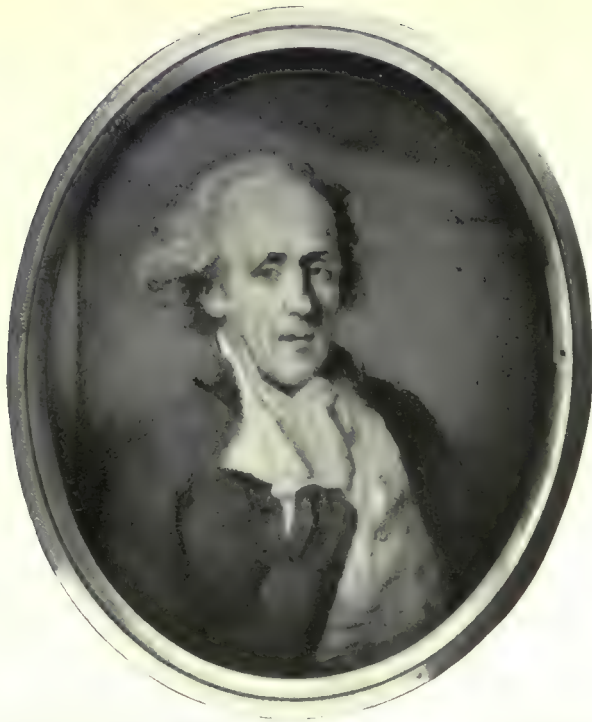
Of that journey home we have heard of but one incident, and that relates to a terrible experience the travellers had in the Indian Ocean. The vessel⁴ was wrecked and the passengers escaped in boats, but that in which Zoffany was, came short of food, and according to the traditions in the family, which are said to rest upon fact, lots were cast on the boat as to who should be killed; and eventually one sailor, who was in a very weak state, either succumbed to his injuries or was put out of his misery

¹ Zoffany had evidently sent over plenty of money from India, for this illumination must have been a costly affair.

² *Mrs. Papendiek*, II. 75.

³ *Ibid.*, II. 116.

⁴ It has been stated, and in print, that Zoffany returned from India on the *Brilliant*, but that is not possible, as the vessel was wrecked in 1782.



Coll. of Miss Ellen Beachcroft

Gray photo

PORTRAIT OF ZOFFANY PAINTED BY HIMSELF IMMEDIATELY
UPON HIS RETURN FROM INDIA

and the others had to eat his flesh, roasted in some primitive fashion, in order to keep themselves alive.

Whether this horrible occurrence took place on the boat, or on an island, is not clear, but it is generally said to have happened on one of the Andaman Islands; and it is stated that the experience had such an effect on Zoffany that he from that time had a melancholy cast of countenance,¹ and was very different in every respect from the jovial, enthusiastic, gay man he had been in India.

From Mrs. Papendiek we hear that he had also been seized with an attack of paralysis. This is supposed to have arisen from his experiences after he left India, and it is declared to have happened in the Mediterranean during the later part of the voyage. He was certainly lame in 1801 (*see* p. 109).

Of his actual return, Mrs. Papendiek speaks in the long and curious account she gives of a concert at her house. It is worth referring to as there are three allusions in it to Zoffany, who appears to have arrived home at quite an unexpected moment.

She writes thus—

“No one else in any way peculiarly remarkable was at this meeting except Mr. Zoffany, who surprised us at dinner. He had only recently returned from India, whither he had gone so many years before.

“We could but be rejoiced at his return, although sorry to see him so changed. For during the voyage home he had been seized with an attack of paralysis, from which he certainly never thoroughly recovered. During dinner we began to explain to him the nature of the evening’s amusement, but he told us that he had heard all about it at Mrs. Roach’s, where he had called to see his daughters on alighting from the coach.”

She then goes on to describe the concert to be held at her home “to hear the boy Bridgetower² play,” and all the difficulties connected therewith and adds—

“Zoffany (was) extremely satirical upon the whole affair; and, as may be easily inferred, I was tired and agitated by my exertions, and became almost hysterical, but in the occupation of getting all completed by the time appointed, I recovered my power of action, and went through the whole evening with credit to myself under the

¹ See an allusion to his portrait, painted after his return, on p. 128.

² A young negro violinist very popular at that time.

continued sarcasm of Zoffany and the very few smiles of approbation from Mr. Papendiek."

Finally she adds—

"Twenty-five guineas Mr. Papendiek put into Bridgetower's hand, taking nothing from Mr. Jervois as he compelled him to come. The ladies being gone I went to bed, after making arrangements for Zoffany, but the gentlemen made a merry evening of it."¹

One of the notable pictures which Zoffany painted after his return from India was certainly not amongst his successes, and in its composition and technique betrays the hand of a man who was weakened and exhausted by exposure and suffering.

Later on, he was to regain almost all his accustomed vigour; but in this work, the altar-piece at Brentford, which he executed in the early days of arrival home, when full of the memories of the somewhat similar work he had painted in Calcutta; he fell distinctly below his average skill.

Moreover, Zoffany was never at home in sacred subjects. He painted in a far too theatrical manner, and the emotion was superficial and stagey. He could not rid himself of his method and style in painting dramatic scenes on the boards, and the sacred pictures gave no opportunity whatever for his love of splendour in costume, his enthusiasm over a rich colour-scheme, nor even for his neat manner of painting fabrics and accessories. This is not to say that the Brentford altar-piece is an unimportant picture—far from that. The faces are well painted, the figures ably grouped, the contrast between the white cloth on the table and the prevailing gloom cleverly accentuated, but the composition partakes of the stage, and the feeling is forced and sentimental without being religious. The picture was, it is stated, intended for Kew Church (*not* for St. George's Chapel, Windsor, as one authority states), and it is said that reports having reached the King concerning the Calcutta altar-piece and its high merits, His Majesty suggested that a similar one should be done for Kew. When finished, however, the authorities at Kew refused to pay the price Zoffany demanded for the work, and he, to show his independence, forthwith made it a gift to St. George's Church, Brentford (hence the confusion with St. George's Chapel, Windsor), and there it still is.

Again in this picture Zoffany pursued the very course which had got

¹ *Mrs. Papendiek*, II. 137.



Brentford Church Middlesex

PAINTING OF THE LAST SUPPER, IN WHICH ZOFFANY INCLUDED PORTRAITS OF HIS WIFE AND OF THEIR NEIGHBOUR

him into discredit in India. He had a furious quarrel with an attorney at Kew over the draft for his will, and forthwith used his countenance in the altar-piece, in the figure of Judas Iscariot, thereby setting the people of Kew against him, for the man was respected in the place and was in high office in connection with the Church. Mrs. Oldfield, who as a child was taken to worship at Brentford, used constantly to gaze at the picture which was her grandfather's work, and she declares that at least three persons, including the attorney in question, have been pointed out to her as those whose portraits appeared in it. In this picture Zoffany himself is represented as St. Peter, a strong, full face, with a small grey beard; and the face of St. John is that of the painter's wife, taken from a portrait he drew of her when she was quite a girl. The other apostles were painted from local fishermen.

"The grandson of one of these men," says a contemporary writer, "was so exactly like his grandsire that he might have been taken for the original of the figure in the canvas."

"The two altar-pieces," he continues, "do not agree in their arrangement. In the foreground of the painting at Calcutta are a great laver of brass with an ewer and small dish, while in the Brentford picture their place is occupied by two figures, who appear about to descend from the 'large upper room' by steps, to which access is given by an opening in the floor. The figures are those of a white youth and a negro, the latter a portrait of the artist's 'black slave.' It is thought that Zoffany, by the introduction of these two figures, negro and Caucasian, in connection with the Jewish type, wished to exemplify the three races of mankind—the descendants of Shem, Ham and Japhet—sharers alike in the blessings of the new dispensation."

Zoffany was fond of painting negroes. He painted, so Angelo tells, a small whole-length of a black man named Soubise, who though not tall, was well proportioned, and, what is so rare with the black sons of Africa, had well-formed legs. Zoffany "painted this picture for Doctor Kennedy, who presented it to the Duchess of Queensberry as it was understood, to further the interests of the subsequently unfortunate Doctor Dodd," his intimate friend, "whom," adds Angelo, "in my young days, I often met at Doctor Kennedy's."¹

Later on the Duchess of Queensberry gave away the portrait to Mrs. Angelo, and by Mrs. Angelo it was given to Burgess, her solicitor in Curzon Street. There is no further trace of it.

Elmes gives us a story of a picture painted at about this time which is another proof of the independence of our painter. He says that "Zoffanii once painted a small whole-length of a gentleman, standing by

¹ Angelo's *Reminiscences*, 351.

his favourite Arabian horse. When the piece was finished the owner, thinking the price very high, refused to take away his picture, on some frivolous pretence, such as the buttons of the blue coat being *white* instead of *yellow*, upon which Zoffany sent the painting to a public sale-room, where it remained long exposed; and the owner was, at last, so much ashamed of his meanness as to send for it at the painter's price."¹

The pictures which he sent to the Royal Academy in his later years were sometimes received with applause and sometimes with caustic criticism.²

Upon one picture which Zoffany sent in for the Exhibition in 1795 Anthony Pasquin poured out the vials of his wrath. It was called "Plundering the King's Cellar at Paris, August 10, 1793," and was the subject of a brilliant mezzotint scraped by Earlom and published in the same year.

It was not a pleasing picture, and the *Morning Herald* of the day says that it was painted in accordance with a very broad hint given to Zoffany by the Royal family and was intended as a sort of moral lesson or warning.³ Forcible it undoubtedly is, and very cleverly composed, while from the engraving it would appear to have been painted with great skill, but the original picture cannot now be traced.

It certainly did not deserve the bitter and cruel comments passed upon it by Williams, when in his *Authentic History of the Artists of England and Royal Academicians*,⁴ after referring in scurrilous fashion to Zoffany's career in India, he goes on to say that—

"In the moments of his weakness, or his antipathy, he embodied a group of *Parisians plundering the King's cellar*: and this vulgar untruth was exhibited with all the pride of a gothic sacrifice to Prejudice!

¹ Elmes's *Art and Artists*, II. 207.

² It was to this period of Zoffany's career that Peter Pindar alluded in his sarcastic lines in which he pokes fun at two of the Academicians, Dominic Serres and Zoffany. Thus he wrote—

"Serres and Zoffani I ween,
I better works of yours have seen;
You'll say no compliment can well be colder,
Why, as you scarce are in your prime,
And wait the strengthening hand of Time,
I hope that you'll improve as you grow older."

If these lines from Ode X were written, as is supposed, in about 1793, Serres must have been seventy-one at the time and Zoffany nearly sixty, so the sarcasm was very self-evident and needlessly cruel.

³ There is little or no evidence for the accuracy of this statement. ⁴ Page 34.

"Every candid observer must consider this foul production as one of those irregular tributes to the malice and folly of the moment, which every mean man is eager to pay to those who have purposes to answer, which are not very consonant with truth, humanity, or justice. Of all the pieces I have seen from the pencil of Mr. Zoffanii, this is the most unlike himself; he evidently labours to tread in the steps of Mr. Hogarth, but is truly unsuccessful. This savage assemblage of monsters are denied the possession of human lineaments by this indignant German. It is but too certain that the mobs of Paris committed atrocities at which a generous nature will shudder; yet I do not think that the cause of morality will be much strengthened by making the perpetrators of a crime singularly deformed and repulsively hideous: this offending spectacle can only be reviewed with pleasure by a blackguard or an assassin."

Speaking of the picture Zoffany sent to the Academy in the following year entitled "Mr. Townsend as the beggar in the pantomime of *Merry Sherwood*," another work which, unfortunately, we cannot find, Anthony Pasquin is rather less severe, but still a little cruel. He declared that the portrait was not that of Townsend, but was taken from Lord Mansfield, and added—

"This portrait is eminently characteristic, with a strict adherence to the minutiae of the stage dress. The countenance partakes of all the muscular whim of the original—the contour and expression of this supplicating visage is so like the EARL OF MANSFIELD, that many have supposed it the amiable Peer trying his powers in a masquerade habit."¹

This picture, however, which marks Zoffany's best work after his return from India, is the famous one of the Towneley Museum or Towneley Marbles which now belongs to Lord O'Hagan, and was the subject of a large mezzotint scraped by W. H. Worthington.

Charles Towneley, the famous collector, had taken a house near to St. James's Park, 7, Park Street (now 14, Queen Anne's Gate) for the reception of the priceless treasures he had brought from Italy, as his principal residence was away in Lancashire, a place impossible for the connoisseurs of the day to reach, and one widely removed from the neighbourhood of those who would admire his treasures and help to unravel their history.

Here, in an inner hall lighted by a skylight, he arranged some of his vast collection, and the picture Zoffany painted show him seated amidst what a recent writer calls "a welter of statues," surrounded with marble

¹ *Memoirs of the Royal Academicians*, p. 13.

figures, sepulchral tablets, cinerary urns, sarcophagi, bas-reliefs, columns, winged creatures, busts and the like, a treasure house of the spoils he had gathered up in Rome when the contents of Hadrian's Villa were dispersed, and which he had captured by the strength of his purse from those who were striving to obtain them for such august personages as Prince Borghese, the Empress of Russia, the Kings of Prussia and Sweden, and even the Pope himself.

Towneley sits in a stately chair with "his faithful dog, Kam, at his feet, a native of Kamschatka, whose mother was one of the dogs yoked to a sledge which drew Captain King in that place,"¹ holding open on his knees a folio-work on classic art, and is in conversation concerning an attribution with the renowned M. d'Hancarville, then his intimate friend. In the background stand Charles Greville and Sir Thomas Astle, also in conversation, and all four portraits are worthy of Zoffany at his very best.

D'Hancarville, it will be remembered, was "one of the band of virtuosos who helped to explain the *basso-rilievos* on the Portland Vase," and for a while Towneley relied on his judgment and agreed with his decisions. Later on, they quarrelled, concerning, it is said, the authenticity of a torso, and Lord O'Hagan has in his possession a pocket-book containing a list of statues and busts, against which Mr. Towneley has written in red ink "scathing marginal notes demolishing the pretensions of some of d'Hancarville's finds."

In this picture Zoffany, however, pursued the plan he had adopted in Florence, years before. As in the "Tribuna" picture he crowded into the one room treasures from all parts of the gallery in a glorious, rich and grand profession, so here, to produce a "fine, grand eloquent effect," he has enlarged the appearance of this inner hall, which was far too small, Lady Strachey tells us, in her article on the Towneley marbles, to receive all the statues. It is still in its original proportions, and Zoffany has crowded in many more groups and urns, busts, columns and tablets than it could ever at any time have received.

It was really in the beautiful dining-room of the house—a room of elegant and dignified proportions—the same writer assures us, that Towneley had placed his largest and best statues, and in this room he entertained the artists and critics of the day.

The "Diana," the "Drunken Faun," the "Clytie,"² "Discobolus,"

¹ Smith's *Nollekens*, Lane's edit., I. 213.

² Towneley was so attached to the famous bust of Clytie, which he regarded as his most precious possession, that he often spoke of it as "his wife," and when his house was threatened by the rioters in the Gordon Riots and he himself as a Catholic had to leave it in great haste, he carried this precious bust with him into his carriage, saying, that even in all his hurry and speed he could not be separated from "his wife"!



CHARLES TOWNELEY AND HIS FRIENDS IN THE TOWNELEY GALLERY,
PARK STREET, WESTMINSTER

FROM THE ENGRAVING BY WORTHINGTON AFTER ZOFFANY



"Adonis," "Venus," and other great treasures were all exhibited in this room, and the "Elegant Memoirs of Towneley," which appeared in the *General Chronicle and Literary Magazine* of 1811, speaks of the beauty of this apartment.

"Lamps," it adds, "were placed to form the happiest contrast of light and shade, and the improved effects of the marble amounted by this means almost to animation. . . . To a mind replete with classical imagery the illusion was perfect."

Zoffany's task was, however, to paint the inner-hall, to show all the treasures in it that he could,¹ and in that respect he has ably succeeded.

The apartment appears in the picture to be of imposing size, and, even though the marbles are somewhat crowded, each is well seen in the space given to it, and the arrangement is so skilful that each object has its proper place, and an adequate view of it is not obscured by any other or any larger statue or figure. There is, moreover, a vacant space in the foreground on which the eye can rest with relief, and as regards the four persons depicted in the room, Zoffany was never more successful in vivacious clever portraiture. As in the "Tribuna" picture, the result is a pictorial document of great importance, rendered even more precious by its delightful scheme of colour and sound portrait painting.

Smith, in his *Nollekens and His Times*,² gives us a full description of the room in Park Street and of the treasures they contained, and he confesses that all the best of the marbles were brought into the painting by Zoffany who made the contents "up into a picturesque composition according to his own taste." He also alluded to Towneley's dinner-parties, at which both Reynolds and Zoffany figured amongst the guests.

Further, he tells us, and he was qualified to judge, that "the likeness

¹ In Towneley's note of instructions to Zoffany he desires him to represent in his picture, the following marbles—

Statue of Discobolus found near Tivoli.

Statue of Diana crouching, found in the Veroosi (*sic*) Villa.

Head of Marcus Aurelius.

Statue of Venus found at Ostia.

Group of Faun and Nymphs found near Tivoli.

Bust of Isis (the Clytie) in a very prominent position in the picture.

Head of Homer found at Baiæ.

Statue of a young Bacchus.

Bust of Lucius Verus.

Head of Decebalus.

Head of a Bacchante.

Small statue of Cupid bending his bow.

Statue of Silenus.

² I. 213, in Lane's illustrated edit.

of Mr. Towneley is extremely good. He is seated and looks like the dignified possessor of such treasures."

Of his three friends it suffices to add that Pierre François Hugues d'Hancarville was the author of *Recherches sur l'Histoire l'Origine, l'Esprit et les Progrès, des Arts de la Grèce*, 1785; Astle was the antiquarian and palæographer, who became, in 1783, Keeper of the Records and was a correspondent of Dr. Johnson; and Greville was the second son of the first Earl of Warwick, a fashionable connoisseur, whose name is chiefly remembered in connection with that of Lady Hamilton.

The picture was engraved first by Stow, who left it unfinished, and it was completed by Carden. The better-known print is, however, the one by Worthington.

The marbles, urns, busts and other treasures are now in the British Museum, as they were purchased by that institution, in 1808, after the decease of Mr. Towneley.¹

Lord O'Hagan owns also another important painting by Zoffany representing six connoisseurs more or less connected with the Society of Dilettanti. Towneley had joined this Society in 1786, but he did not present his portrait to it as the members were generally "ordered by the Society" to do. Whether he intended to give Zoffany's group to the Society we do not know, but if he did not make such an arrangement he must have paid a guinea a year "face money" during all his twenty years of membership. Whatever may have been his intention, the Society never obtained the painting, which now hangs at Pyrgo Park.

The six persons in it are Mr. Charles Towneley, Mr. Charles Price,² Dr. Verdun, Dr. Oliver,³ Mr. Richard Holt, and Captain Wynn.⁴

¹ We should, perhaps, refer in brief fashion to these marbles because no such collection was ever before brought together, and it constitutes the main artistic importance of the classical collection in the Museum. It includes representations of Zeus, Hera, Demeter, Apollo, Artemis, Endymion, Actæon, Athene; (4 examples) Aphrodite; (5 examples) Hermes, Dionysos; (11 examples) Ariadne, Pan; (4 examples) Eros, Thalia, Victory, Fortune, Cybele, Atys, Hecate, Heracles; (6 examples) Midas, Mithras, and the Nymphs and Satyrs, besides twenty other figures, many sarcophagi, mural reliefs, votive reliefs and the like.

Furthermore, there are in this famous collection busts of Homer, Sophocles, Hippocrates, Epicurus, Nero, Trajan, Hadrian, Sabina, Antoninus Pius, Faustina, Marcus Aurelius, Septimus Severus, Caracalla, Gordianus Africanus, Otacilia Severa, and many other notable persons, and it was from the Bacchic scene on a vase in the Towneley collection that Sir Sidney Colvin, in his *Memoir of Keats* (p. 416), suggests that the poet drew his inspiration for some of the well-known phrases in his Ode on a Grecian Urn.

² Sir Charles, 2nd Bart. (1732-1788).

³ William Oliver, physician.

⁴ None of these men save Towneley were ever actual members of the famous Society of Dilettanti.



f Lord O'Hagan

Waham photo

GROUP REPRESENTING CERTAIN CONNOISSEURS, WITH MR CHARLES TOWNLEY, INSPECTING A MARBLE FIGURE.
DR. VERDUN, DR. OLIVER, MR. PRICE, MR. HOLT AND CAPTAIN WYNN



Coll. of the Garrick Club. 111

THOMAS KNIGHT 1764?-1829, ACTOR AND PLAYWRIGHT
AS ROGER IN "THE GHOST"

Knight's wife was Margaret Fenton, sister of the Countess of Derby.

Of the other pictures sent in by Zoffany to the Royal Academy we have only been able to trace one, that representing "Mr. Knight as the Clown in the farce of *The Ghost*" (110). That is now hanging in the Garrick Club.

To the "Hyderbeg on his mission to Lord Cornwallis" (125) which was also hung in 1796, we have already alluded in Chapter V. The picture was engraved in mezzotint by Earlom, but where the original now is, we cannot say.

"Susanna and the two Elders" (195), exhibited in 1796, "Moses and Pharaoh's Daughter" (101), exhibited in 1800, and no less than three versions of "Joseph and Mary on their flight to Egypt," also exhibited in the same year (224, 225 and 522), were doubtless unsatisfactory pictures as Zoffany's religious works were perfunctory, but "A Beggar's Family" (152), exhibited in 1797, and a "Professor of the Harp" (167), exhibited in 1798, it would be interesting to find, if only for the fact that they were the last important works sent in to the Academy by the artist, who at the time he exhibited them was over seventy years old.

They, however, and the portrait of Miss C. Zoffany (283), exhibited in 1790, have so far eluded our most careful search.

Another important work which Zoffany painted was called "The Wreck of the *Brilliant*." It was an imaginary scene depicting a wreck which took place off the coast of India in 1782 while Zoffany was in that country, but we have been unable to find it.

The picture has often been mentioned, but no one appears to know where it now is.

CHAPTER VII

ZOFFANY HIMSELF, AND HIS WIFE AND FAMILY

[ZOFFANY, his grand-daughter tells us, was a very tall man, and she adds that this, indeed, was one of the reasons why he had to relinquish the journey round the world with Cook and Sir Joseph Banks, since the cabin accommodation was far too small for him.

She also informs us that he was a quick and hot-tempered man, and frequently got into trouble with his friends and family.

Angelo also describes him as "a very tall man," and goes on to say "he was a very ugly man, and very much marked by small-pox" in later years.

The fact of his unusual height is an argument in favour of the authenticity of the portrait of a young man holding a palette and brushes which belongs to Mr. W. J. Davies, and has always been known as a portrait of Zoffany. Who painted it, is not known, but it has been attributed to Zoffany himself and also to Mortimer, and if it be Mortimer's work there is another argument in its favour, as we have already seen how intimate were the two artists in their early days (*see* p. 14).

In other respects, however, the painting in question does not offer very close resemblance to the pictures we possess of the artist which are of undoubted authenticity, save in respect to the hair, which, both in the manner in which it falls over the forehead and stands off by the ears, does undoubtedly resemble the hair in the later portraits. There is no particular reason, therefore, for refusing to accept the traditional ascription, more especially as Mr. Davies' portrait is the only one with which we are acquainted that even professes to show us the appearance of our painter when he was young, save a fine signed drawing belonging to Mr. Lane.

To a much later date belongs the fine portrait of Zoffany by himself, now in the collection of Mr. John Lane, a remarkable oil-painting, and of unusually large size and brilliant colouring.

Here we see the artist as a fashionable young man, when concerts and water-parties were the order of the day, and when he was making and spending money freely. He wears a scarlet coat, greenish-grey waistcoat trimmed with gold lace, breeches to match and silk stockings. There

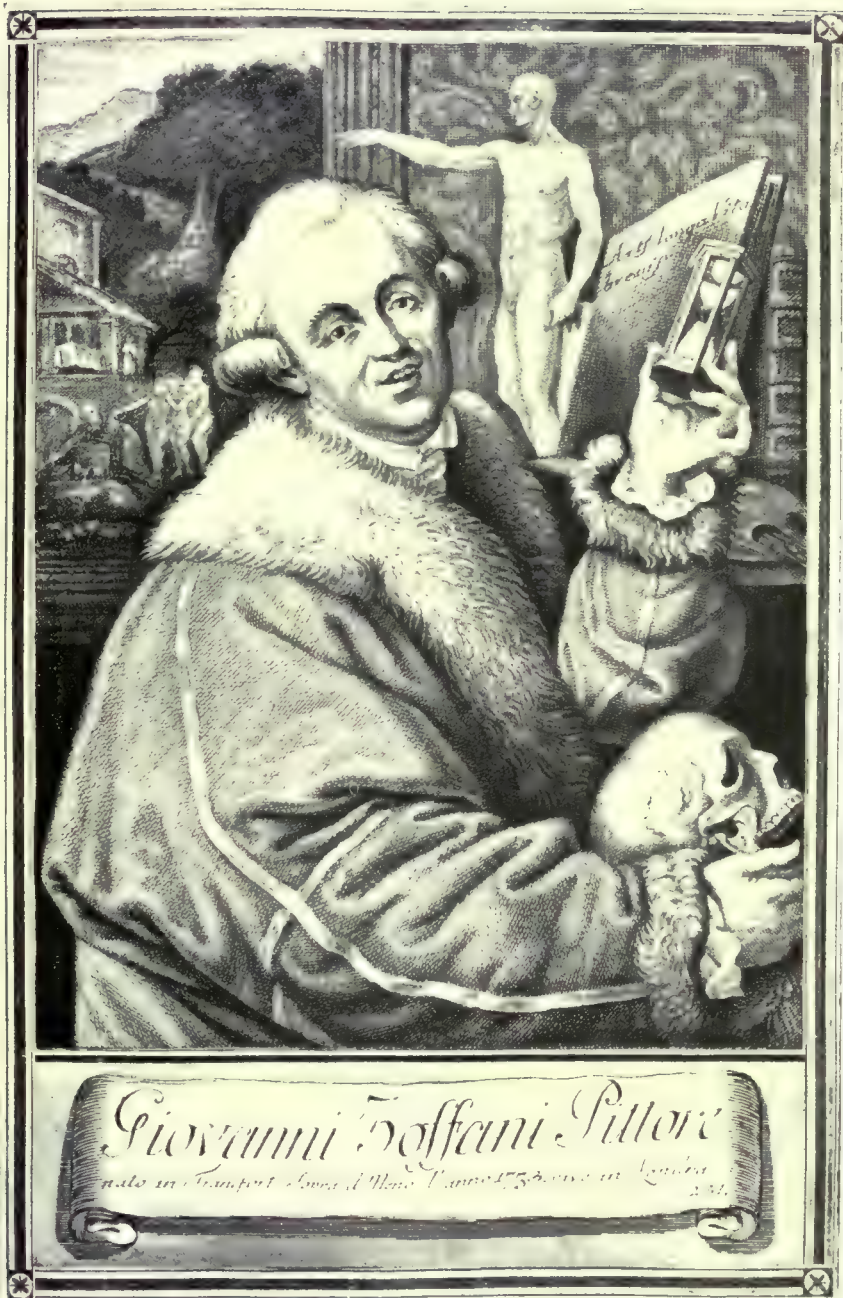


Coll. of Mr. W. J. Davies

PORTRAIT OF ZOFFANY AS A YOUNG MAN
BY HIMSELF

Possibly the portrait exhibited at the Royal Academy in 1771





ENGRAVED REPRODUCTION OF THE PORTRAIT ZOFFANY PAINTED OF HIMSELF, FOR
THE UFFIZI GALLERY, IN FLORENCE

Taken from Museo Fiorentino Ritratti di Pittori

are lace ruffles at his wrists, and he lolls back in a comfortable red-covered chair, against a large cushion, with his legs crossed and a book in his hand, supremely satisfied with the world and himself.

Even more interesting, as representing the artist of mature age, is the signed portrait he drew of himself in pastel and pencil, which has never left the family possession. It now belongs to Miss S. J. Beachcroft, who has been good enough to have it photographed for the first time in its history, in order that it may adorn these pages. Here we see Zoffany as the artist, at his easel, and holding a port-crayon in his hand. His face is full towards the spectator, and he looks out in cheerful fashion from the canvas.

It is not so easy, with this portrait before us, to regard him as the short-tempered man he was declared to be. He looks amiable and benevolent enough, and it must not be forgotten that the latter term can fittingly be applied to him, for all the family traditions unite in stating that he was "a generous soul" and that he gave away many pictures, received small sums for others when his sitters were unable to pay his usual prices, and spent money freely on giving pleasure to other people.

These kindly attributes may well be assumed from this delightful self-portrait.

The same benevolence is expressed in a curious engraving of Zoffany taken from his portrait in the Uffizi Gallery, which appears in a book called *Museo Fiorentino Ritratti di Pittori*, a collection of engraved and coloured portraits of the world's greatest painters of all countries, from the fourteenth century onwards, published between 1731 and 1766. The volume contains 324 portraits, and seems to comprise every artist of note from the fourteenth century down to the date of issue of the last part. Very few copies of the book were issued in colours, and it is seldom that any of the illustrations can be found apart from the book. The volume itself is of considerable rarity. Zoffany's portrait bears the following inscription upon it—

GIOVANNI ZOFFANI *Pittore*
nato in Francfort¹ sopra il Meno l'anno 1773
vive in Londra

and the number 231. He is depicted in a rich fur-trimmed robe holding in one hand a skull and in the other an hour-glass. An Italian landscape is in the distance, while nearer at hand are figures of the Three Graces, a tall marble figure of Apollo, a portfolio inscribed "*Ars longa Vita brevis*," some books, a palette and brushes. Benevolence coupled with

¹ Bearing out the statement concerning his birthplace made on p. 3.

some smug self-satisfaction is again a leading characteristic of his countenance, and the print gives altogether a pleasing view of the painter.

Somewhat otherwise is the impression to be gathered from another family portrait, also photographed for the first time by its obliging owner, Miss Ellen Beachcroft, that it may appear in this book. This is a miniature, painted by Zoffany of himself, when he first reached London after his return from India.

We have already alluded to the terrible experiences of that shipwreck. They had evidently made their impression upon the man. He is seen old, querulous, in poor health and inclined to be irritable, but the face is a striking one, and some resemblance can still be traced between it and the face of the young man in the Davies' portrait. The miniature is a fine piece of self-presentation, the likeness quite unmistakable, the features clear-cut and deep-set, the hand, with its long fingers, eminently that of an artist, and one who was not in strong health; the mouth that of a quick-tempered, testy man, and the eyes reveal the same attributes. We see the mind clearly set forth in this portrait, and it enables us to comprehend many of the subtleties of his character.

The other miniature preserved in the family, and which belongs to Miss S. J. Beachcroft, represents Zoffany at a far earlier period and in fancy costume. This was not his own work, but painted by some contemporary artist friend, perhaps by Luke Sullivan, whose technique it somewhat resembles. Unfortunately, the ivory on which it is painted has split, but the features are not interfered with by the accident, and the likeness is unmistakable. The owner has had it photographed that it may form another of our illustrations.

These portraits are by no means all that we possess of the artist, as he was fond of introducing his own likeness into the groups which he painted.

We see him—as already mentioned—in a prominent position in the "Tribuna" picture, and when in India he is seen in the group representing Colonel Martin and Major Wombwell, seated at his easel.

In his trip to Scotland he comes, in rather melancholy guise, into the Raith group of the coming of age of William Ferguson, and there is an admirable likeness of him in the Burke group belonging to Mrs. Spencer Percival, where he is to be seen holding his god-daughter in his arms.

We must not overlook the portrait of himself in the National Portrait Gallery in which his hand rests upon the top of a book or sketching-block, while between his fingers he holds a double port-crayon. This he painted in 1761, when quite a young man, before ever he exhibited with the Society of Artists.

Furthermore, there is the notable self-portrait belonging to Mrs. Everard Hesketh.



Coll. of Miss S. J. Beachcroft

W. Gray photo

MINIATURE REPRESENTING
ZOFFANY IN FANCY
COSTUME

Artist unknown, possibly painted
by Luke Sullivan



National Portrait Gallery

George Romney

Toffany by himself
Painted in 1761

We are not, therefore, at a loss to determine what manner of man he was.

Unfortunately he was, as has been stated, of a quick, hasty temper, all his life, and could also be very sarcastic upon occasion.

As an illustration of this, Mrs. Oldfield, his grand-daughter, tells us that her mother, his daughter Laura, when a girl of only twelve, wandered one day into his studio, and seeing on the easel a portrait of a child which to her ideas looked far too pale for the little school-friend whom it represented, helped herself to some carmine and put a little more to the face where she thought it was needed. Zoffany came in soon afterwards, and finding out what had been done, was so incensed by the child's action that Laura had to be kept out of his sight for nearly a fortnight after this exploit.¹

Of the children we learn a great deal from Mrs. Papendiek. They are first alluded to by her in 1788 when two of them (the elder two) were, she says, eleven and eight years old, and their education was being considered.

The elder was Maria Theresa Louisa, so named after the great Empress of Austria, and the younger Cecilia Clementina Elizabeth.

Thus Mrs. Papendiek writes—

“On my way home I called upon Mrs. Zoffany and I invited her to stay with me, with her two little girls, Theresa and Cecilia, then, I should say, about eleven and eight years old. In a few days she arrived, and at once consulted me about sending her daughters to school, for they were now evidently losing time. I strenuously recommended Streatham, but again Mrs. Roach's establishment found favour on account of its more accessible position, and with her they were placed in due course. They were to be my little pets, and I begged Mrs. Roach to lose no opportunity of bringing them forward in all points of elegance. They appeared to be amiable, but, poor dears, they preferred joining in all the domestic arrangements, and cared little for accomplishments.”²

¹ Angelo, in his *Reminiscences* (I. 280), gives us a story relative to Zoffany's hot temper. He and Zuccarelli, he tells us, were criticising West's famous picture of “Regulus.” “Zuccarelli,” says Angelo, “who used to visit at my father's, exclaimed ‘Here is a painter who promises to rival Nicolas Poussin!’ Zoffany, who was not very friendly with Zuccarelli, tauntingly replied: ‘A figo for Poussin, West has already beaten him out of the field.’ At length these two irritable foreigners got into such a heat with each other, that my father was obliged to interpose. Garrick, who enjoyed their petulance, in relating the dispute, said, the irritable phizzes of these two knights of the palette changed hues, like the throattles of two choleric turkey-cocks.”

² Mrs. Papendiek, I. 302 (the names of the children are quoted wrongly).

A little later she again refers to their going to school—

“ My mother and brother came down one day to see baby, and went back the same evening. None of my family were at the christening except my father, and no old friends but Mrs. Zoffany, who, in bringing her little girls to school, again stayed a few days. A few Cheltenham medals struck in honour of the visit were all that Mr. Papendiek had to offer. Mamma had, however, already had a pretty and useful needlebook.”¹

And again—

“ Mrs. Roach called now and then, and my sister and the little Zoffanys often passed the Sunday afternoons with us after coming out of church, and went home at dusk in the sedan, but this only when the cold, which showed little sign of abating, was not too severe.”²

Her later allusions are not couched in so kindly a spirit.

She tells the story of the marriage of the second girl, the elder girl, Maria, having already married a physician, John Doratt, who was knighted in 1838. Mrs. Papendiek, however, confuses in this narrative two separate persons who were both named Martin. The Colonel Martin of Leeds Castle, Kent, whom she mentions was not the same person as the Colonel Claud Martin whom Zoffany met in India and who founded (*see* p. 104) the Martinière College in Lucknow.

Mrs. Papendiek is quite in error in saying that the Colonel Martin who asked the hand of Zoffany's daughter in marriage, was identical with the personage who appears in the Cock Match picture.

Here is her account of the second girl's marriage—

“ Of the two men standing in the foreground of the cock-fight painting,” she says, “ whose birds are supposed to have been brought to the cruel sport, one is a portrait of the late Colonel Martin of Leeds Castle in Kent, who on coming to this country was introduced to the family of his friend Zoffany, whose acquaintance he had made in India. He immediately demanded the hand of Cecilia Zoffany in marriage, she being then about sixteen or seventeen years old, and beautiful in the extreme. The Colonel was a fine, handsome-looking man, amiable and kind-hearted, and of immense property. She, foolish girl, refused this eligible offer, and he retired to his castle

¹ *Mrs. Papendiek*, I. 315.

² *Ibid.* II. 35.



Coll. of Mrs. Everard Hesketh

Photo by Mr. Hesketh

PORTRAIT OF MRS. ZOFFANY



disappointed and mortified.¹ He lived secluded, and at his death left his riches to a family of the name of Wykeham, strangers to him, as he had no relatives. His castle became a complete ruin.

"Cecilia contrived to fall in love with Mr. Thomas Horn of Chiswick, fearing that her father would marry her to some one she could not bear, as she termed it. He was an amiable man, but extremely plain, and not very prepossessing. His habits were retiring, and he devoted himself to the school which his father kept at Chiswick with universal honour and credit to himself. Both families entirely disapproved of the match, but Thomas Horn was flattered by the preference of the young lady and they were united. Mr. Zoffany afterwards recommended a general reconciliation on all sides, to encourage the young people to do well; and at last they were received by both families. They had a fine family and went on remarkably well. Zoffany painted a whole-length portrait of Dr. Horn, the father, in his full canonicals, with spirit, and in his first style of excellence. It was a capital likeness and was exhibited.²

"The young couple after a time had the school, which they continued upon the same plan at the Manor House, where all for some time proceeded well. Eventually, however, one circumstance and another brought on most unfortunate disputes, and the Horn family interfering too severely and very injudiciously, Cecilia left her husband, and they were never again reconciled."

Whether Mrs. Papendiek, who mixes up names in hopeless confusion, was correct in the story of the quarrel cannot now be stated, but it is clear that the daughters inherited something of their father's hasty and imperious temper, and that this did not tend towards happiness in the domestic circle.

Mrs. Papendiek then goes on to speak of the two younger daughters. One was Claudina Sophia Ann, who married Robert, the fourteenth child of Samuel Beachcroft, a Governor of the Bank of England, and amongst her descendants are Mrs. Everard Hesketh, Miss S. J. Beachcroft and Miss Ellen Beachcroft, to all of whom we are greatly indebted for information given us in connection with this book and for the loan of paintings, photographs and documents.

The other daughter, Laura Helen Constantia, who received her last

¹ He was then over sixty. He died a bachelor at the age of eighty-eight.

² Dr. Horne (as the name should be spelled) was, we are informed, Rector of St. Katharine's, London Docks, and a rich man. His wife, Mrs. Oldfield says, was "a great beauty."

name in commemoration of the residence of Colonel Claud Martin in Lucknow—which was called Constantia—married in 1821 in Chiswick Church, Lewis Bently Oliver, a physician of Brentford, and it is her daughter Mrs. Oldfield, Zoffany's sole surviving grand-daughter, who, as already stated, has been gracious enough to place at our disposal such memories as at her advanced age she still possesses, and to lend us documents, photographs and portraits.

Of these two daughters Mrs. Papendiek, in somewhat harsh manner, thus speaks—

“Mrs. Zoffany had two more daughters after Mr. Zoffany's return, now Mrs. Beachcroft and Mrs. Oliver, and as they grew up they were injudicious intruders at the Manor House, and it was principally through the violence of their tempers coming into collision with the equally bad ones of Mrs. Thomas Horn and of Miss Horn, that the disputes began which ended in the unhappy way that I have mentioned. It was never supposed by Cecilia's friends that she acted criminally. Indiscreetly, certainly; for as her beauty never faded with her increasing years, her vanity kept pace with them; but her unhappiness arose more from her dreadfully passionate temper than from any other cause. She evinced resentment and vindictiveness to her husband and her children, who gave him great trouble.

“The school diminished, not unnaturally. Thomas Horn, therefore, gave it up, and retired to his living, which was in the city of London. His wife died early.”¹

All the children appear in an interesting group by Zoffany, which now belongs to Mrs. Everard Hesketh, his great-grand-daughter, and there is a curious incident in connection with this painting.

Zoffany himself, an old man, is seated in the middle. One daughter is playing on the harpsichord, and near by is the other, playing on the harp. The two younger girls are one at each end of the group, but their figures have never been completed—they are only slightly sketched in, and for some reason or other Zoffany never finished the picture. In the rear is the figure of the old nurse, Mrs. Ann Chase, a connection of the well-known raconteur, Mr. Chase, whose portrait Zoffany also painted (*see p. 76*). In her arms is yet another child, although the painter had but four children at the time.

¹ From *Old Kew* we learn that old Mr. Horne lived at Manor House Farm and that the wedding between his son and Zoffany's daughter took place in June 1799. A tenement near Kew is still called “Horne's garden.”



Coll. of Mrs. Richard Hesketh

Photo by Mr. Hesketh

ZOFFANY AND HIS CHILDREN





Oil, of the Right Hon. Sir Kenneth Mackenzie Ferguson.

GROUP REPRESENTING WILLIAM FERGUSON, GREAT GRANDFATHER OF THE OWNER, COMMORATING
WITH HIS FRIENDS HIS SUCCESSION TO THE ESTATE OF RATHFEL IN 1781

Zephaniah Smith is seated at the extreme right

It is stated that this is an imaginary portrait of the little boy who died in infancy, Zoffany having a sort of curious fancy for depicting the entire family in the group, but another member of the family declares that it is not so, and that it is the youngest girl, afterwards Mrs. Oliver. The third girl, who was Mrs. Beachcroft, is by this person stated to come twice into the painting, once on the left, where she is being reprimanded for treading on her sister's dress, and again on the right, where she is leaving the room, having been dismissed from the apartment in disgrace, and that Zoffany was so pleased with the composition of the picture with its five figures, that he left it as it was as a record of the event. It has certainly never been out of the possession of the family, nor has it ever been photographed until now.¹

We are disposed, with some diffidence, to suggest that there may yet be a third manner of explaining this picture. Is it certain, we would ask, that the lady seated at the harpsichord, who appears to be somewhat matronly in face and figure, is the eldest daughter? May she not, conceivably, be Mrs. Zoffany, and in that case the family is complete! The figure of the old artist himself is wonderfully well painted and a striking likeness of him.

The same lady also owns a portrait of Mrs. Zoffany, and one of Lady Doratt, and she possesses the "Patent of Nobility" already mentioned (*see p. 57*).

As regards family life we have little more to tell.

Mrs. Oldfield reminds us that her grandfather was so much appreciated by George III that she says the royal carriage used often to stop in Kew, and Zoffany be requested to leave his easel, get into it and drive with the King for an hour to entertain him, and to tell him all about the paintings he was then carrying out and the persons who were sitting to him.

So little however were his sketches appreciated that she remembers a number of them in her nursery with which she used to play, and with which she adorned her doll's house. She also remembers a whole set of oil-sketches by Sir Joshua Reynolds which Zoffany did not care for. These were given to her for the same purpose, and very gay they made the rooms of the doll's apartments. All have, of course, disappeared long ago. She still owns a pewter mug which belonged to her grandmother and was a present to her from the King, and also possesses one of the four miniatures that Zoffany painted of himself for his four daughters, hers being the one which belonged to Mrs. Oliver. Furthermore she has in

¹ It should be mentioned that the talent for drawing and painting has descended from Zoffany to his great-grand-children, notably to Miss Zoffany Oldfield, who has inherited it to a marked degree.

her room a clever representation in colour of the arms granted to Zoffany by the Empress Maria Theresa, and one of the rare coloured prints of the artist from the Italian volume of which allusion has been made (*see* p. 127).

Her doll's house was of exceptional importance, finely furnished and set out, and for its walls Zoffany painted some tiny portraits. It was called Lilliput Hall, and Zoffany painted its name on the door.

She also remembers her grandfather's parrot, which belonged also to her mother, and finally to her, and about which her brother-in-law, Dr. Horne, wrote some appropriate lines. It died, she says, of extreme old age and had a tombstone erected to its memory, which Mrs. Oldfield preserved for many years, but has now lost.

She says that her grandmother, Mrs. Zoffany, made lace of remarkable beauty, and was an expert needlewoman. For each of her grandchildren she appears to have made a lace cap, and one which she made is still in Mrs. Oldfield's possession, and in perfect condition.

Almost the only anecdote that she remembers of her sisters is connected with Mrs. Beachcroft, who, she says, when sitting by the drawing-room window overlooking the Thames at their house in Strand-on-the-Green, saw a child fall into the water, when she rushed out, plunged in as she was, rescued the child, and then strolled indoors to the amazement of her sisters, to change her sopping clothes.

Of the eldest daughter, Mrs. Doratt (afterwards Lady Doratt), and whose descendants we have been unable to discover as they settled in Belgium, we know but little. We learn however from Miss Beachcroft that she was an accomplished painter of flowers and also a clever guitar-player.

Her tutor for the instrument was one Armand Ciciez, who is said to have dedicated to his favourite pupil an important piece of guitar-music which he had composed, and which she, almost alone of his pupils, was able to render in satisfactory style.

Of Mrs. Papendiek the family do not speak in agreeable terms. They say that she was certainly warmly attached to Mrs. Zoffany, but did not get on at all well with her children, eventually quarrelling with all of them; and that in consequence many of the bitter things she mentions of the daughters were inserted in her diary in pique and are for the most part untrue. They say that Mrs. Papendiek was an inveterate gossip and not a satisfactory chronicler, as her memory failed her as to names and dates, and she confused many incidents together, while when the book was issued there was no one then living who was in a position to refute its statements.

Of Zoffany's last days there is little more to be said. We have only a few detached facts to chronicle. On February 2, 1792, he acted as a



Coll. of Mr. H. Burton Jones

DRAWING IN RED AND BLACK PENCIL REPRESENTING LORD HEATHFIELD

Signed by Zoffany

pall-bearer at the funeral of Aiton, the botanist, with Sir J. Banks, Jonas Dryander, Aiton's assistant, Pitcairn and others.

There is, also, in the Royal Academy, a letter from Zoffany, dated April 26, 1792, in which he presents his compliments to Mr. Benjamin West, and is very sorry that, owing to a previous engagement, he cannot come to see him.

In 1794 Zoffany served on the Council of the Academy and took his full share in its duties, and in 1804 he was to have served again but was "abroad," where we do not know, but in any case a journey when he was eighty-one and partly paralysed and lame was of itself an accomplishment, especially in those days!

In 1804 or 1805 Zoffany is said to have made a journey to Canterbury, having been requested by a famous miser, one Betty Bolaine, to paint her portrait. Whether he ever did so or not cannot be told, for the engraving representing her bears no artist's name, and the portrait does not look like the work of Zoffany, but it is said that Zoffany insisted on being paid for his journey and trouble, and took up so determined an attitude that the old woman, who protested she was dreadfully poor (she died worth £40,000), at length produced some guineas which Zoffany carried off in triumph, and boasted to the end of his life that he was the only person who had ever persuaded Betty Bolaine to part with any of her cherished gold.

Zoffany died on November 11, 1810,¹ and was buried in Kew Churchyard close to the tomb of Gainsborough.

His tomb can still be seen. It is at the east end of the churchyard, and is a large, oblong, altar-tomb. The inscription upon one side is as follows: "Sacred to the Memory of Johan Zoffanij, Esquire, R.A., who died November 11, 1810, aged 87 years.² His widow caused this tomb to be erected as a Memorial of her Affection." On the other side of the tomb is a memorial to Mrs. Zoffany, this: "In Memory of Mary Zoffanij, widow of Johan Zoffanij, R.A., who departed this life, March 30, 1832, aged 77."

On the foot of the tomb is a statement referring to the decease of Laura C. R. Oliver, grand-daughter of Johann Zoffany, who died at the age of nine months, March 15, 1825, and at the south end is a brief allusion to the fact that there was buried in the same tomb Mrs. Ann Chase, September 24, 1810, aged eighty-one, the devoted old nurse whose portrait appears in Mrs. Hesketh's family group.

¹ In the same year died Ozias Humphry, Hoppner, Rigaud and Richards, all Royal Academicians, and there is said to be no other instance of the death of five members of the Society in one year.

² The *Gentleman's Magazine*, in referring to his decease, says, "he was often styled Sir John Zoffany."

Mrs. Zoffany, as the inscription tells us, survived her husband many years, and Smith thus speaks in his *Nollekens and his Times*¹ of the old lady who was evidently a delightful and engaging person.

“ Mr. Nollekens, who had been extremely intimate with Mr. Zoffany, when approaching his eightieth year, offered his hand to his widow, who very civilly declined it, prudently observing, ‘ No, sir, the world would then say she had married him for his money.’ ”

The old sculptor was, however, much attached to Mrs. Zoffany, and showed his sense of her character by bequeathing to her a sum of £300. Of this Smith says—

“ Mrs. Zoffany, when she found poor Bronze, the servant, had been set down in his will for only nineteen guineas, very generously gave Mrs. Holt a guinea for her, long before she received her own legacy.”

Later investigations have gone to prove that Mrs. Zoffany's father was a glover and a member of the Glovers' Company, in the roll of which Company the name of Thomas certainly appears. There was also a John Thomas in the Haberdashers' Company in 1768, who may, perchance, have been a relative.

Both Mrs. Zoffany and her daughter, Lady Doratt, who happened to be with her at the time of her decease, died of cholera, and so great was the alarm at the outbreak of that disease that almost all the drawings and pictures that were left in the house were at once destroyed for fear that they should convey the infection, and in this manner all the rest of Zoffany's sketch-books, many portfolios of studies in pencil and oil, most of his account-books, his diaries and family papers perished.

By his will Zoffany appointed Angelo's nephew² and his friend, Mr. Dumerque, his executors,³ and subject to the transference to the Trustees of his two elder daughters, of the sums he had settled upon them, he left all his estate to his wife, who was to maintain the two younger girls, and on her death they were to succeed each of them to £2000 in three per cent. consolidated annuities and a sum of £300 each in cash, while all the residue was to be divided equally between the four of them.

¹ See p. 41, Lane's illustrated edit.

² This Mr. Anthony Angelo Trememando was the “ Captain Angelo of the body-guard,” whom Zoffany met in India and who was particularly friendly with Warren Hastings and on intimate terms with Zoffany. Angelo mentions him (II. 82). He was his younger brother and kept to his original family name of Trememando.

³ Zoffany painted a portrait of Dumerque. It now belongs to Mrs. Crosse.



Coll. of Victoria and Albert Museum By the courtesy of Messrs. Seeley Service & Co.

SKETCH IN BLACK CHALK WITH THE FACES IN SANGUINE
REPRESENTING A FATHER AND SON EXAMINING A DRAWING

There are also slight sketches on the reverse. Size $16\frac{1}{2} \times 11\frac{1}{2}$

We give the will *in extenso* in the Appendix.

Immediately after the artist died, a sale was carried out by Messrs. Robins at their rooms in the Piazza, Covent Garden, practically in the very building in which Zoffany had himself resided in his early days.

In the Appendix we give the entire catalogue, but are unable, unfortunately, to mention either the purchasers or the sums realised by the various lots, as no information of this kind appears on the only copy of the catalogue which we have chanced to see.

The artist was a profound admirer of Hogarth's works, and fine sets of his prints appear in it. There were also a large number of his sketches and studies sold,¹ and many unfinished paintings, some of which ought still to be in existence.

The sale, furthermore, included three fine suits of armour and a collection of Oriental costumes which Zoffany brought back from the East, with various curiosities, such as weapons, horns, curious shells, a gong, an ivory carving, a fine copy of the Koran, and there was included in it an interesting portrait in enamel, by Spicer, of Sir Joshua Reynolds.

Zoffany's possessions also included a copy, by himself, of the portrait of Raphael, a painting of the Virgin and Child, which was attributed to Leonardo da Vinci, and a considerable number of books having reference to Italian art and literature or to portraiture. Amongst them were a few volumes that Zoffany had probably brought with him from Germany when he first came to England from his native land.

Zoffany had one pupil. He may have had others, but one, Henry Walton, we know he had, as a certain Mr. Ambrose Humphreys is declared to have interested himself in Walton "and placed him under Zoffany."

In 1772 Walton painted a portrait of his patron, Humphreys, representing him with two lads, W. and J. Mason, to whom he had been tutor, playing cricket at Harrow, and this work and some others by Walton, notably those of some young men fishing, and of Rev. C. Tyrrel under a tree, are very reminiscent of Zoffany, and show clearly from whom Walton obtained his ideas.

Walton, about whom little is known and whose dates are 1741-1813, is the subject of an illuminating article in the *Connoisseur* for November

¹ We only know of six genuine drawings by Zoffany. Two, which are really sketches in oil, are in the Ashmolean Museum. The third, representing two gentlemen, is in the Victoria and Albert Museum, and appears in these pages. It is also illustrated in Randall Davies' *English Society of the Eighteenth Century* (1907). The fourth, which came direct from Zoffany's sale, is in Dr. Williamson's collection, and is a drawing of Garrick in pencil and wash. It also is illustrated in these pages. The fifth is Mr. Lane's drawing of Zoffany himself, signed and dated. The sixth is the signed drawing representing Lord Heathfield.

1909 (p. 139), from which the above facts are taken. He is represented in the National Gallery.

Whether Philip Wickstead, who calls himself a "disciple of Zoffany," ever actually worked in his studio cannot be told. Probably it was not so, but that the two men met in Rome or Florence, as they were certainly in Italy at the same time, and Wickstead was painting portraits somewhat in the manner of Zoffany in the Eternal City in 1773. There it was, that he met Beckford, whom he accompanied to Jamaica, where for a while he practised as a painter, eventually relinquishing the art and going into business as a planter. Wickstead died in 1790 in the West Indies.

One other person we know worked under Zoffany's tuition.

In Granger's *Biographical History of England*¹ is the following statement: "A genuine picture of her (Mother George) is in the possession of Mr. George Huddersford, late of New College, Oxford, who, in pursuit of his genius in painting, is now, or was lately, under the instruction of Zoffanij, the celebrated Italian painter." We are indebted to Mr. Grundy for this reference, but we have not been able to add any information to it.

A somewhat curious instance has come to our notice of the way in which Zoffany's portraits were accepted and copied by other artists. William Chamberlain, who studied under Opie, was instructed by George III to prepare a State portrait of the King, which the monarch desired to present to Lord Hotham, and which is still in the possession of the Hotham family. On examination, it has been found that this picture is practically identical with one painted by Zoffany, the only difference being that the face is a little younger in its expression, and that the monarch is seated at a different table. The pose of the figure, the details of the uniform, and the drawing of the chair, are absolutely identical with the Zoffany picture. So exact is the copy, that the sash crosses the breast at the same place, and shows the same number of buttons above and below, and all the smaller details of the costume are absolutely copied from the picture by Zoffany.

The head of the King does not resemble in technique the rest of the picture, and it would almost seem as though the figure was prepared by one artist from Zoffany's painting, and the face painted by some one else.

¹ Second edit., 1775, IV. 218.



Coll. of the Garrick Club 386

SCENE FROM "MACBETH" ACT II

GARRICK AS MACBETH, MRS. PRITCHARD AS LADY MACBETH

CHAPTER VIII

GARRICK AND THE THEATRICAL PICTURES

ZOFFANY has not inaptly been termed by Horace Walpole the "historian of the stage of Garrick," and in a previous chapter we have referred to the early connection of the painter with the great actor, which led to the long series of representations of Garrick in his theatrical impersonations.

There can be no doubt that the picture which laid the foundation of Zoffany's fame as a painter of the theatre was his "David Garrick as Abel Drugger in Ben Jonson's play of *The Alchymist*," which was sent by Zoffany in 1770 to the Royal Academy, and at once achieved a success.

To the delightful story of its purchase by Sir Joshua Reynolds and to the manner in which he ceded it to Lord Carlisle we have already referred.

This important picture is still at Castle Howard and has been extremely well engraved by John Dixon. Certainly Zoffany has admirably expressed in it the stupid cunning of Abel Drugger, who is leering round at Fall and Subtile, while he presses his tobacco into his pipe bowl with his thumb.

Two of Zoffany's rough sketches in oil, representing Garrick in the part of Abel Drugger, done directly from the life, immediately after the actor's return from the theatre, are now in the Ashmolean Museum at Oxford. So few of Zoffany's sketches are extant that these two have a special interest. They are said to have been executed in the theatre itself (*see* p. 137).

Hogarth, who painted Garrick several times, saw his performance of "Abel Drugger," and was so struck with it that he said to him: "You are in your element when you are begrimed with dirt, or up to your elbow in blood."

It is impossible to dwell at length on the different presentments of Garrick by Zoffany. He is known to have painted at least eight portraits of him, in different characters, and among the best is a scene from the first act of Bickerstaff's *Love in a Village*, which is painted with Zoffany's

usual vivacity and skill. The actors depicted are Shuter, Beard and Dunstall in the characters of Justice Woodcock, Hawthorn and Hodge. Zoffany, taking a leaf out of Hogarth's manner, has introduced a picture, "The Judgment of Solomon," into the background.

Another of these clever theatrical scenes is that of Garrick and Mrs. Cibber in *The Farmer's Return*. This picture is the one now in the possession of Lord Durham, and was probably actually painted for Garrick, as it was purchased at his sale.

The colour-scheme is fine, and, like most of Zoffany's work, it remains in perfect preservation and condition. Garrick is in a bluish-grey costume, and is smoking a pipe. Mrs. Cibber is in green, with a white apron and fichu. Lord Yarborough possesses another fine version of this same picture.

Zoffany's dramatic pictures, apart from their artistic value, have a great histrionic interest, as they show the general arrangement of the stage and the costumes of the actors and actresses of the period. Nowhere is this better demonstrated than in the painter's picture of the dagger scene from *Macbeth*, with Garrick as Macbeth and Mrs. Pritchard as Lady Macbeth, now at the Garrick Club. To us who are accustomed to performances of that tragedy, in which the modern stage pays such scrupulous regard to accuracy of dress, it seems that the costume of the Thane of Cawdor is singularly inappropriate, but it must be remembered that Garrick was only following the fashion of his day and of his predecessors in arraying Macbeth in the rich gold-laced apparel of a gentleman of the eighteenth century.

The great actor was especially good in the parts which needed strong expression, and contemporary eighteenth-century literature is full of allusions to his wonderful rendering of Macbeth and to that of the peerless Mrs. Pritchard. From a pictorial point of view, it is unfortunate that Garrick's shortness of stature is accentuated as he stands beside the imposing actress who is robed in ample satin draperies which, by the way, Zoffany has painted with even more than his usual skill.

Zoffany depicted Garrick in "private life" several times. One of the best of these portraits is the small sketch in oils, now hanging in the library of the Garrick Club. Mr. Fitzgerald considers this "portrait together with that by Pine, in the drawing-room, about the best records we have of the great player." The picture originally belonged to the actor Baddeley, who is now remembered chiefly by reason of his curious legacy to Drury Lane Theatre—providing cake and wine for a Twelfth Night Feast. It represents Garrick in early middle life, full face; he wears a white wig, the background is unfinished and the coat merely indicated, but this in no way detracts from the picture which may be

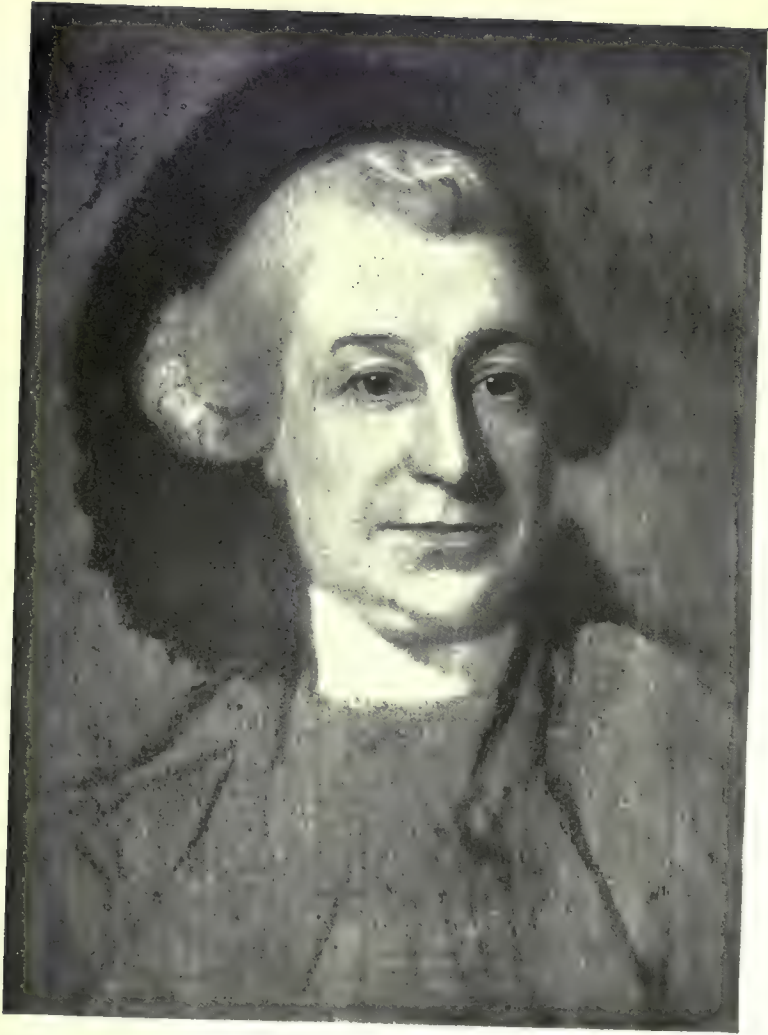


Coll. of H. H. The Maharajah's 'jacks' at Baroda, G. C. S. I.

GARRICK AND MRS. PRITCHARD IN MACHITH
See another version of the same picture belonging to the Garrick Club



David Garrick
as Lord Chalkstone in "Lethe"



Coll. of the Garrick Club. 135

PORTRAIT OF DAVID GARRICK (1717-1779)



Coll. of the Earl of Dartmouth

From Garrick's Sale

MR. AND MRS. GARRICK ON THE STEPS OF SHAKESPEARE'S TEMPLE AT CHISWICK

described as a brilliant "impression" in oils and was most probably an excellent likeness, for the wonderful eyes with their alert expression are cleverly painted, and the whole head is alive with character and expression. It is interesting to compare this forcible sketch with the finished portrait of the great actor by Sir Joshua, hanging in the dining-room at the Club. Zoffany's production stands the ordeal well. He has seized, in a wonderful way, the chief characteristics of Garrick. Reynolds' work, though splendid in point of technique, strikes the spectator as being somewhat stiff and wooden, and lacking in the vivacity with which Zoffany has, with his forcible brushwork, managed to invest his canvas.

Mr. Fitzgerald, in his interesting life of Garrick, states that many of these theatrical impersonations, together with those of Hogarth, were placed among the pictures and treasures in Garrick's delightful villa at Hampton near Chiswick. Perhaps among them was the charming portrait of Mrs. Garrick, painted in her days of brilliant youth and charm, holding a mask¹ (*see p. 8*).

Fortunately for us, Zoffany has chosen to represent Garrick in all the charm of his *vie intime* in two other delightful pictures belonging to Lord Durham. One depicts the great actor and his Violette standing before the celebrated Shakespeare Temple erected in the grounds of the villa, while on the steps of the building a child is playing, possibly one of Garrick's nephews, to whom he was much attached. A servant to the right is seen bringing in some light refreshment, while one of the favourite dogs is in the foreground, and a man stands near the river-

¹ The following extract from Christies' Catalogue of Garrick's sale, June 23, 1823, refers to pictures by Zoffany:—

- 42. Mr. Garrick and Mrs. Cibber in *Jaffier and Belvedere* (*sic*). £26 5s. (Lambton.):—
- 43. Mr. Garrick in *The Farmer's Return* (the companion). £33 12s. (Lambton.)
- 50. A small whole-length portrait of Mr. Garrick in the character of Lord Chalkstone. £21 10s. 6d. (Wansey.)
- 51. Portrait of Mr. Garrick as Sir John Brute. £12 12s. (Earl of Essex.)
- 52. Pair of small views of the villa and grounds of Mr. Garrick at Hampton. £12 12s. (Smart.)
- 53. Mr. and Mrs. Garrick and Mr. Bowden taking tea on the lawn of the villa at Hampton, and Mr. George Garrick angling. £49 7s. (Lambton.)
- 54. Shakespeare's Temple, and portraits of Mr. and Mrs. Garrick resting on the steps of the Portico with a Favourite Dog in the foreground, and the view of a Reach of the River. Companion picture to the preceding one. £28 7s. (Lambton.)

N.B.—It is clear that lots 42, 43, 53 and 54 are the pictures now belonging to Lord Durham. Lot 50 is probably the one at the Garrick Club. Lot 51 still belongs to Lord Essex. The pair of views (Lot 52) bought by a certain Mr. Smart, cannot now be traced.

bank. This Shakesperian Temple looms large in all the literature and memoirs of Garrick. It was adorned by a statue by Roubiliac, which was bequeathed by Garrick to the nation and now stands in the entrance to the British Museum. Mrs. Delany,¹ in her memoirs, describes, in her usual vivacious manner, a visit to the Garricks which she and her devoted friend, the Duchess of Portland, paid in July 1770. She writes thus—

“ The house is singular, which you know I like, and seems to owe its prettiness and elegance to Mrs. Garrick’s good taste. On the whole it has the air of belonging to a genius. We had an excellent dinner, nicely served, and when over, went directly into the garden, a piece of irregular ground, sloping down to the Thames, very well laid out, and planted for shade and shelter with an opening to the river, which appears beautiful from that spot, and from Shakespeare’s Temple at the end of the improvements, where we drank tea, and where there is a very fine statue of Shakespeare, in white marble, and a great chair, with a large carved frame, that was Shakespeare’s own chair, made for him on some particular occasion, with a medallion of him fixed in the back.”

In the other picture Zoffany has depicted for us a “ tea-drinking party ” in the grounds amid the surroundings so clearly described by Mrs. Delany. The guest of honour is the great Dr. Johnson, seated next to Mrs. Garrick, who is apparently about to hand the Doctor one of his favourite “ dishes of tea.” Another guest is Mr. Bowden, who stands behind the chair of his hostess, and George Garrick, the actor’s brother, is seen fishing on the river-bank. A fifth personage, who is clearly David Garrick himself, stands between Mrs. Garrick and Bowden holding a cup and saucer, and the group is completed by the presence of their favourite dogs guarding a three-cornered hat which lies on the grass. We may wonder whether the great actor and Dr. Johnson were perhaps discussing those far-off days, when they journeyed up from Lichfield in the same coach, both penniless and unknown—or possibly it may have been at this veritable tea-party that the great moralist, as he gazed around on all the delightful surroundings, the spacious villa with its wealth of pictures and the charming garden and grounds, expressed his well-known sentence : “ Ah, David, it is the leaving of such places that makes a deathbed terrible ”

The landscape in the painting is serene and lovely, perhaps rather too minute—shall we say pre-Raphaelite, in its details—but suffused

¹ Paston’s *Life of Mrs. Delany*, 1900, p. 199.



Coll. of the Earl of Durham

MR. AND MRS. GARRICK AT TEA ENTERTAINING DR. JOHNSON AT THEIR VILLA AT CHISWICK

From the Garrick Sale





Coll. of the Garrick Club. 23

SCENE FROM "THE CLANDESTINE MARRIAGE."

RING AS LORD OGLETTY, MRS. TATLETTY AS FANNY STIRLING, AND BADDLEY AS CANTON.

Painted by the express command of George III. after witnessing Mrs. Baddley's performance.



with wonderful light, and the trees in the middle distance and those at the extreme rear of the picture are remarkably well painted. The handling of Benjamin Wilson, in part, is rather suggested, but the blending of the whole picture leads one to expect that Zoffany was responsible for the whole composition. The willows in the distance and the water, bespeak the same brushwork and period as in the other picture, but the St. Bernard dog in the foreground of the Shakespeare Temple picture is, although finely painted, wholly out of proper proportion, and its extreme prominence rather spoils the general good effect of that painting.

It is interesting also to note the strong influence of Benjamin Wilson in Zoffany's picture of the Garricks before the Shakesperian Temple. In his conversation group of Mr. and Mrs. Richardson, now hanging in the National Art Gallery, Dublin, and supposed to be the artist's masterpiece, this resemblance is very striking. In both pictures the couples stand in a park-like garden before a classical building, while in each there is a curious weeping-willow tree which is characteristic. No wonder that often Wilson's work is attributed to Zoffany and that so much confusion exists between the paintings of the two.

To pass to the general theatrical groups, it is well to recall Horace Walpole's dictum, that Zoffany's talent "is to draw scenes in comedy, and there he beats the Flemish painters in their own way of detail," and to remember that it requires an artist of exceptional talent in this *métier* to make such works successful, as otherwise they are very apt to look artificial and to seem but "shadows of a shade."

Zoffany's method of painting his dramatic groups was to frequent the theatres during the actual performances, and while there to make sketches from the actors and actresses.

The plays are as dead as the actors, but in the pictures they certainly live, and Garrick and Foote, Weston, Shuter and Beard, are presented to us in their very garb and attitude visualised for us as no mere descriptions could ever do.

To us, of course, these stage-land pictures lose somewhat of their interest and charm owing to our unfamiliarity with the literature and the plays from which many of the scenes were painted, but all who are interested in dramatic art, and in Zoffany in particular, will find in the Garrick Club a splendid and representative collection of theatrical pictures, from the earliest period up to modern times, in fitting surroundings, and amongst them a notable series by Zoffany which fully displays his skill in the branch of painting he made so peculiarly his own.

In the dining-room of the Club is, perhaps, the *chef-d'œuvre* of all Zoffany's theatrical pictures, the scene from the play of the *Clandestine Marriage*, with King in the character of Lord Ogleby, Mrs. Baddeley

as Fanny Stirling and Baddeley as Canton the valet in the background. This comedy was written by Garrick and Colman, was first acted in February 1766 and at once had an enormous success. The collaborators probably divided the work of writing the play between them. Zoffany has chosen to depict the scene in the Fourth Act, when the old beau exclaims: "O thou admirable creature, command my heart, for it is vanquished." The dramatic situation is brought out admirably. Lord Ogleby, as the old lady killer, is excellent, while Mrs. Baddeley makes a perfect "Fanny."

The grouping of this work is excellent, the richness of its colouring and the brilliancy of execution throughout is remarkable, and it remains in perfect preservation as fresh as if painted yesterday.

This picture was painted by the express command of George III after witnessing Mrs. Baddeley's performance. The actress was honoured by a message from the King, brought by the Royal page, Mr. Ramus, desiring her to give sittings "to Mr. Zoffany, the artist, that her portrait might be included in the scene from the *Clandestine Marriage*, he was about to paint by command of His Majesty."

Needless to say this incident brought the actress into immediate fame, her success and her beauty became the talk of the town, but alas! this brilliant career was not of very long duration, and after many vicissitudes of fortune, the beautiful Mrs. Baddeley died in extreme poverty at the early age of thirty-six. Earlom scraped a very fine mezzotint of this picture which is well-known and much prized by collectors.

Zoffany has admirably characterised the figure and gait of the old beau, and it is interesting to remember, when studying this picture, that it was upon his excellent acting of "Lord Ogleby" that King's fame as an actor was established. The artist also painted an excellent small full-length of the same actor, which is now in the possession of Mr. Charteris, and this may possibly have been the preliminary study for King's figure in the work at the Garrick, although it differs from it in the attitude of the hands, and in the details of the costume. It represents the actor standing in a landscape, dressed in a pink costume, with a three-cornered hat under his arm, the beautiful quality of the painting fully displaying the artist's powers, and the delicate colour scheme is characteristic of Zoffany's best period.

Another of these dramatic scenes, painted by the express desire of George III, is the scene from Reynolds' play *Speculation*, with Munden as Project, Quick as Alderman Arable and Lewis as Tanjore. Hazlitt, in his *Calcutta Works*,¹ has a story relating to this picture (or, perhaps, to another version of it). He states that the King "who was fond of

¹ *Personal Identity*, p. 198 f.n.



Coll. of the Hon. Fran E. Charters

PORTRAIT OF THOMAS KING (1730-1805)
AS LORD OGLEBY IN "THE CLANDESTINE MARRIAGE"





Il. of the Garrick Club. 101

SCENE FROM "SPECULATION," COVENT GARDEN, 1795

MUNDEN AS PROJECT, QUICK AS ALDERMAN ARABLE AND LEWIS AS TANJORE

Painted by desire of His Majesty George III. Quick's portrait is repeated in the picture behind him





Coll. of the Garrick Club. 120

DAVID ROSS 1728-1790, ACTOR AND MANAGER
AS HAMLET





Coll. of the Garrick Club. 419

SCENE FROM "THE VILLAGE LAWYER"

JOHN LANNISTER AS SCOUR, TARLSONS AS SHEEPFACE.

low comedy," commissioned Zoffany to paint a scene from Reynolds' *Speculation*, in which Quick, Munden and Miss Wallis were to be introduced. The King called to see it in its progress, and at last it was done—"all but the coat." The picture, however, was not sent, and the King repeated his visit to the artist. Zoffany with some embarrassment said: "It was done all but the *goat*." "Don't tell me," said the impatient monarch; "this is always the way: you said it was done all but the coat the last time I was here." "I said the *goat*, and please your Majesty." "Aye," replied the King, "the goat or the coat, I care not which you call it. I say I will not have the picture," and was going to leave the room, when Zoffany, in an agony, repeated, "it is the *goat* that is not finished," pointing to a picture of a goat that was hung up in a frame as an ornament to the scene at the theatre. The King laughed heartily at the blunder, and waited patiently till the "goat" was finished.

The situation portrayed is that in Act IV.

Alderman: "Oh, you consummate scoundrel, this is your speculation, is it?"

Tanjore: "Why, Billy, the tables are turned indeed."

Project: "They are, indeed. Did the Alderman hear?"

Miss Wallis does not come into the Garrick Club version, nor is the goat to be seen, but Quick's likeness is repeated in the portrait hanging on the wall.

Hanging on the staircase-wall of the Club is a scene from the *Village Lawyer* with John Bannister as Scout and Parsons as Sheepface. Zoffany is here seen almost in a Whistlerian mood, for the picture is a harmony in grey and black, and the whole effect is subtle and distinctive. Unfortunately, its present position is not in the very best light, but the picture is specially interesting and curiously modern in this subdued colour-scheme. It also illustrates, in striking manner, the fleeting popularity of dramatic literature. The play, originally a French farce, was once popular—who now knows anything of it? The lawyer in it wins the case for his client by instructing him to answer "Ba-a-a" to every question, but when he comes to claim his fees, the rustic applies his same tactics and keeps answering "Ba-a-a" to every request for payment.¹

There are several small full-length portraits by Zoffany of actors in their different impersonations scattered about the rooms of the Club, but it is impossible to dwell at length on all of them.

Perhaps of special interest, as showing how *Hamlet* was presented in the eighteenth century, is the small portrait of the actor Ross as "The Prince of Denmark." Nothing more unlike *our* ideas of Hamlet can be imagined. He is depicted as a plump, full-faced, short personage,

¹ The Garrick Club, *Percy Fitzgerald*, p. 146.

arrayed somewhat like a divine of the Georgian period, a funereal-looking person, in a suit of black velvet, one of his stockings is carefully turned down (why—we wonder) and in one hand he holds a book, and bears no resemblance whatever to the modern stage Hamlet we all know.

A few of Zoffany's finest dramatic groups are to be found in private collections. Lord Lansdowne has the interesting group from the *Merchant of Venice*, with the great actor Macklin as Shylock. This picture is a representation of what was probably Macklin's last appearance in this, his great part, at the extreme old age of ninety. It is interesting to remember that Pope, after witnessing the great actor's earlier performance of this character (which made his reputation) wrote the lines—

“This is the Jew that Shakespeare drew ”

and Doran tells us that the poet asked the actor why he dressed Shylock in a red hat, and that Macklin replied : “ It was because he had read in an old history that the Jews in Venice were obliged by law to wear a hat of that decided colour,” which was true.

One of the most delightful of these theatrical groups is the beautiful picture in the possession of the Duke of Buccleuch and supposed to represent Mrs. Robinson (Perdita), and Sheridan. Here we see Zoffany in his most Watteau-like mood, the idyllic surroundings, the graceful pose of the figures and the delicate coloration, showing how entirely the artist sometimes succeeded in breaking away from that harshness of outline and greyness of colour, which are amongst the faults of his earlier work, and reveals him as a master of tone, and delicate subtleties of handling, while he has invested the lady with all the allure and charm of femininity at its most attractive moment.

Mr. Wallop possesses a fine scene from the first act of Foote's comedy of the *Mayor of Garratt*. Foote is represented in military costume in his well-known part of Major Sturgeon, while the character of Sir J. Jollup is taken by the actor Hayes. Zoffany exhibited this picture, or the similar one belonging to Lord Carlisle, at the Society of Artists in 1764, as we have already mentioned, and both pictures are so fine that we are convinced that each is an original work, and that Zoffany must have been instructed to make a replica of his famous painting. Horace Walpole's note in the catalogue is interesting ; he says : “ Mr. Foote, in the character of Major Sturgeon, in the *Mayor of Garratt* (and Mr. Baddeley). A very fine likeness, a picture of great humour.” The sage of Strawberry Hill is probably mistaken as to the identity of Baddeley—for other authorities are unanimous in ascribing it to Hayes. Zoffany's



Coll. of Mr. Somerset Maugham

Campbell Gray photo

GARRICK AND MRS. CIBBER AS JAFFIER AND BELVEDERA IN "VENICE PRESERVED"



Coll. of the Duke of Buccleuch and Queensberry

Campbell Gray photo

GROUP OF TWO PERSONS BELIEVED TO BE SHERIDAN AND MRS. ROBINSON IN A
THEATRICAL SCENE



Call of the Marquis of Unslow

CHARLES MACKLIN AS SHYLOCK

HIS LAST APPEARANCE IN THIS CHARACTER AT THE AGE OF NINETY

The Countess is the Countess of Marshall

love of detail is rather quaintly shown in this picture, for the scene is supposed to take place in the house of Sir Jacob Jollup, and the painter has placed a row of fire-buckets in the background, on which he has inscribed the initials J. J., which presumably stand for Sir J. Jollup, while he has also depicted hanging on the wall, a map of London.¹

There is a mezzotint of this picture engraved by J. Haid which was published by Boydell in 1765. It is a good impression, but—for the purposes of engraving—slight artistic liberties have been taken with the picture. The print has been considerably shortened at both ends so as to give more concentration to the figures, and the furniture has been “moved up” slightly with a view to this effect.

Mr. Somerset Maugham is the possessor of a remarkably fine scene from Otway's *Venice Preserved*.² This play, once so popular, is now hardly known except to the student of dramatic literature.

Yet in the first act are the well-known and beautiful lines—

“ Oh, woman ! Lovely woman ! Nature made thee
To temper man : we had been brutes without you ;
Angels are painted fair, to look like you :
There's in you all that we believe of Heaven,
Amazing brightness, purity, and truth,
Eternal joy, and everlasting love.”

The scene Zoffany has chosen to depict is the tragic dialogue between Jaffier (Garrick) and Belvidera (Mrs. Cibber) which takes place in the fourth act. The situation is indeed tragic for the unfortunate pair—for when Belvidera was delivered by Jaffier, in pledge of his own good faith, into the hands of the conspirators, he gave them a dagger, charging them to despatch her, should he prove traitor ; the Senate, false to their oath, condemned the rebels to death with torture ; indeed, the latter had refused to accept their lives with bondage at the hands of the Republic. Belvidera tells Jaffier this, and then he feels tempted to slay with that

¹ *The Mayor of Garratt*. Garratt is between Wandsworth and Tooting ; the first Mayor of this village was elected towards the close of the eighteenth century ; and his election came about thus : Garratt Common has been often encroached on . . . and in 1780 the inhabitants associated themselves together to defend their rights. The Chairman of this Association was entitled Mayor, and as it happened to be the time of a general election, the Society made it a law that a new “ Mayor ” should be chosen at every general election. The addresses of these mayors, written by Foote, Garrick, Wilkes and others, are satires on the corruption of electors and political squibs. The first Mayor of Garratt was “ Sir John Harper, a retailer of brick dust in London, and the last was ‘ Sir ’ Harry Dimsdale, muffin seller in 1796.” (Brewer, *Dictionary of Phrase and Fable*.)

² “ Hallam remarked that *Venice Preserved* had been more frequently seen on the stage than any other play, except those of Shakespeare. He relates that when he saw it he was affected almost to agony.” (Thomas Otway, Honble. Roden Noel, p. 289.)

very dagger the woman who has incited him to compass the ruin of his beloved friend.

There is another version of this picture at the Garrick Club (378).

Other notable dramatic pictures painted by Zoffany and to be found in the famous collection at the Garrick Club, are those illustrating Charles Bannister; Thomas Weston as Billy Button in the *Maid of Bath*, one of his most famous impersonations; Thomas King as Touchstone in *As You Like It*; Thomas Knight in his wonderful representation of Roger in *The Ghost*; and William Parsons as the Old Man in *Lethe*.

All these we have, by kind permission of the Club, the special privilege of reproducing in our pages.

That Zoffany's work as the most skilful painter of dramatic scenes was well recognised we have evidence in an extract from Mrs. Piozzi's *Glimpses at Italian Society*, where, writing from Genoa she says: "My chief amusement at Alexandria was to look out upon the *huddled* market-place, as a great dramatic writer of our day has called it; and who could help longing there for Zoffani's pencil to paint the lively scene."

Of Zoffany's representations of actors and actresses on a large scale, one of the finest is the full-length portrait of Miss Farren as Hermione in *A Winter's Tale*, now in the possession of Sir James Seton Stuart.

Zoffany seems to have painted at least two portraits of Miss Farren and to have been attracted by her charm and personality to a marked extent. Mrs. Papendiek has one or two interesting references to these portraits. Writing in 1790¹ she says—

"While I was in town this time I called on Sunday after service, with my brother, upon the Zoffanys, who had now established themselves in one of the new houses in Keppel Place, Fitzroy Square, Zoffany having resumed his portrait painting. We found them just going to dine, and by their desire we remained to partake of their hospitality. The painting-room did not exhibit a welcome on the return of the once favourite artist, for not a portrait was there except one of his old and sincere friend, Miss Farren—a small whole-length, in a light green satin dress and black velvet Spanish hat (then the costume for dinner-parties). Zoffany was particularly great in drapery, both as regards the folds and taste, and in copying the elegancies of dress; and this portrait being faultless in these points, and also an excellent likeness, was a perfect gem."

Unfortunately the painting alluded to in this extract seems to have disappeared. The writer then goes on to say that she told Zoffany

¹ *Memoirs*, p. 125.



Coll. of the Garrick Club. 417

CHARLES BANNISTER (1735-1804), ACTOR AND SINGER
FATHER OF JACK BANNISTER



Coll. of the Garrick Club. 475

WILLIAM PARSONS

(1730-1795)

AS OLD MAN IN "LE TILI"



Coll. of the Garrick Club. 101

THOMAS WESTON (1717-1776), COMEDIAN
AS BILLY BUTTON IN "THE MAID OF BATH"



Coll. of the Garrick Club, 384

THOMAS KING (1730-1805)
AS TOUCHSTONE IN "AS YOU LIKE IT"





Coll. of the Marquis of Lansdowne

PORTRAIT OF MRS. SALISBURY

MOTHER OF MRS. PIOZZI

(See Hayward's *Autobiography of Mrs. Piozzi* (I. 219) and Mrs. Piozzi's *Letter of Requests*, Oct. 18, 1714.)

of Lawrence's portrait of Miss Farren and that he intended to exhibit it, upon which Zoffany replied: "I shall go and look at it, and if I think that by exhibiting it he will gain credit to himself, I will keep mine back, for a young man must be encouraged."

Mrs. Papendiek¹ afterwards relates how she called upon the Lawrences and saw there the beautiful and well-known full-length portrait of Miss Farren by the painter.² In her own words—

"Such a likeness, such an exquisite portrait riveted me to the spot. I said: 'Zoffany yields the palm to you, and does not mean to exhibit his gem,' when Lawrence answered that he had been kind, and he considered himself obliged to him." "He then told me," continues Mrs. Papendiek, "that he was in a dilemma, which he proceeded to explain to me. Two gentlemen, who had called to see his pictures, were so struck with this portrait of Miss Farren when only the head was done, that they offered him a hundred guineas for it, with permission to exhibit it. He answered that Lord Derby having seen it just before, was so pleased with it that he at once said he would purchase it for sixty guineas, the price Lawrence put upon it. Lord Derby called often, being interested in the progress of the picture, and Lawrence told him of the offer made by these gentlemen. Lord Derby could only say that he was prepared to keep his agreement—Mr. Lawrence could do as he thought proper.

"The mother was of my opinion, that an agreement ought to be adhered to, the father rather hankered after the additional sum offered; the friends of Lawrence advised him to take the first line of conduct, which he eventually did. The portrait was admirable. It brought him great fame, but the cavil about the price did not add to his credit and my Lord Derby never employed him after."

Further on Mrs. Papendiek states—

"Zoffany the following year painted another full-length portrait of this enchanting actress leaning against a pedestal in theatrical costume, which was most beautiful. The expression of her countenance and the penetrating look of her lively eyes, was fully as well portrayed as by Lawrence, or even more so!"

It seems probable that here Mrs. Papendiek is, according to her very unfortunate habit, confusing her dates. The picture to which she

¹ *Memoirs*, p. 198.

² Now in the possession of Mr. J. P. Morgan.

seems to be alluding is apparently that of Miss Farren as Hermione in *A Winter's Tale*, for the description fits it exactly. This portrait was, however, painted some years earlier, for we know that in December 1778 the actress appeared at Drury Lane in the part of Hermione. Zoffany painted her in that character, his picture was not exhibited but mezzotinted by Fisher and the print published in July 1781. An interesting anecdote is attached to this very picture. The beautiful actress was wooed by both Lord Derby and Mr. Archibald Seton. As is well known she chose the former suitor—and the tradition is that she sent the full-length portrait by Zoffany of herself to the unsuccessful wooer, Mr. Archibald Seton, of Touch, near Stirling. This gentleman never married, but the portrait is still at Touch in the possession of Sir James Seton Steuart. It must be ranked as one of the best of Zoffany's full-length portraits, which are, by the way, very rare, and is a good example of his work on a grandiose scale.



Coll. of Sir Douglas A. Seton-Stewart, Bart.

PORTRAIT OF MISS FARREN, AFTERWARDS COUNTESS OF DERBY

ENGRAVED IN MEZZOTINT BY FISHER



CHAPTER IX

CONVERSATION GROUPS

ZOFFANY'S chief claim to immortality, as a painter, must certainly rest on his conversation groups or "conversation pieces" as they were called in the eighteenth century. His reputation as an artist has suffered woefully by reason of the many badly-drawn, badly-composed and stiff little pictures which have frequently, without any reason, been assigned to him. So little is known of the work of contemporary artists of that date that the name of Zoffany has been labelled on many paintings that have no connection at all with our artist. As an example, the works of Arthur Devis, senior, whose pictures have a certain naïve charm and whose groups bear a resemblance to the earlier and stiffer work of Zoffany, often bear Zoffany's name, although they certainly do not possess his dexterity of handling. That attractive and little-known painter, Charles Philips, also painted pleasing conversation groups, and it is possible that some groups attributed by their owners to Zoffany are in reality his work. The same thing may be said of paintings by De Wilde, Clint, Mortimer, and even Rigaud, as Zoffany's name has been found attached to portraits or groups by all of them. Zoffany, it may here be stated, like Reynolds, frequently placed a tree as a background to his figures, while in his interiors of rooms he was especially fond of a small round table as an "artistic" property and of an oriental table-cover, and his pictures not only represent the persons, but also give us an excellent idea of the beautiful Georgian furniture in the homes of that date.¹

The work of tracing these conversation pieces by Zoffany has not been an easy one, for the majority of them are scattered in the smaller English and Scottish country-houses, where in many cases they have remained *perdu* to the world since they were first painted.

Lord Bristol, at Ickworth, possesses a large and important group in

¹ Randall Davies in his *English Society of the Eighteenth Century in Contemporary Art*, says of Zoffany's groups: "His people occupy the room they happen to be in with precisely the air of being discovered there without knowing it, and consequently without any appearance of having been arranged into a lively but artificial group as we have seen in the work of Hogarth and Copley."

what may be described as the artist's earlier manner. It represents Captain John Augustus Hervey taking leave of his mother and family on his appointment to the command of a ship. As the personages depicted in this work all figure more or less prominently in the eighteenth-century world, a detailed description of it may be of interest here. The gallant Commander had a somewhat chequered career, as early in life he had the misfortune to marry the notorious Miss Elizabeth Chudleigh. The result of this union was disastrous. His wife eventually became Duchess of Kingston, and her trial for bigamy was one of the eighteenth-century *causes célèbres* of the day. Hervey became third Earl of Bristol, but did not again venture into matrimonial toils. On the extreme right of the picture is his mother, Lady Hervey, who before her marriage was so well known as the beautiful Polly Lepel, maid-of-honour to Queen Caroline. Pope and Grey wrote poems to her, and Voltaire addressed to her the only English verses he is known to have written, beginning with the lines

" Hervey, would you know the passion,
You have kindled in my breast,"

while Horace Walpole always spoke of her with high esteem, and in 1762 dedicated to her his famous work, *Anecdotes of Painting in England*. Zoffany has depicted her tatting, a typical eighteenth-century employment, in one hand holding the shuttle. She seems to bear her son's imminent departure with great composure. Opposite to her are her two daughters, Lady Mulgrave and Lady Mary Fitzgerald, with their respective husbands. Zoffany's colouring in this delightful picture is especially fine—and he has devoted particular attention to the rendering of the beautiful textures of the satins and fine clothes worn by his sitters. As already mentioned, he painted another portrait of Lord Mulgrave—a full-length in naval uniform—representing him in the Arctic regions on his expedition to the North Pole, which is now in the National Portrait Gallery. Lord Bristol also possesses a very fine series of single family portraits by Zoffany, which are described in another chapter.

Another pleasing conversation group is that belonging to the late Sir Henry Bulwer, representing Dibdin, the popular song-writer, with his second wife and daughter. He is depicted seated at a spinet and has apparently been writing a song with music, as he has a pen and paper in his hand. His wife appears to be asking him to go for a walk, because she holds his hat in her hand.

Zoffany was very fond of children, and painted their portraits with great charm and skill. Some, indeed, of his pictures of these little eighteenth-century folk with their prim airs, rank amongst his most agreeable works. One of the pleasantest is the fine work at Rockingham



Oil, of the Marquis of Bristol

GROUP REPRESENTING CAPT. JOHN AUGUSTUS HERVEY TAKING LEAVE OF THE FAMILY ON HIS APPOINTMENT
TO THE COMMAND OF A SHIP



Coll. of the family of the late Sir Henry Buggis

GROUP REPRESENTING CHARLES DIBDIN 1715-1811 WITH HIS SECOND WIFE AND DAUGHTER

He is seated at a piano, upon which he is stated, to have accompanied Miss Birkby, n. a. performance, of "The Beggars' Opera," May 16, 1767



oll. of the Rev. Wentworth Watson

GROUP REPRESENTING THE THREE CHILDREN OF THE FIRST LORD SONDES, ONE BEING THE GRANDFATHER
OF THE PRESENT OWNER



Coll. of Lord Willoughby de Eresby

GROUP REPRESENTING JOHN, 11TH LORD WILLOUGHBY, WITH HIS WIFE AND THEIR THREE CHILDREN
 JOHN—AFTERWARDS 15TH LORD, HENRY, 16TH LORD, AND LOUISA—MRS. PARKARD, WHO BECAME MOTHER OF ROBERT JOHN, 17TH LORD

Castle, representing the Sondes children. They are depicted playing under a big tree—one boy holding a cricket-bat of old-fashioned shape in one hand and a cricket-ball in the other, the second by a squirrel, which the youngest is feeding with nuts. This is a typical Zoffany in the arrangement of the group and with the tree in the background, and the quality of the painting is very good throughout.

Another of these children and family groups is that already referred to at Blair Atholl, representing John, third Duke, his Duchess, and their numerous family. The Duke is dressed in blue, holding a fishing-rod, beside him stands his eldest son, Lord Tullibardine, in grey with a primrose-coloured waistcoat—he holds a fish in one hand and a fly in the other. The Duchess is a charming figure—dressed in the elaborate apricot satin gown of the day with a lace fichu, so beloved by the painter—and a lace cap, and she holds a baby on her knee. Her eldest daughter, Lady Charlotte Murray stands near her wearing a yellow dress with a lace pinafore and holding a small wreath of flowers, and around the Duchess play the three younger children. Just behind the group is a large apple-tree in whose branches sits the young Lord James and a tame Raccoon, with which he is playing. In this delightful canvas Zoffany seems quite to have broken away from the stiffness and hardness of his earlier work. There is a feeling of gaiety and charm throughout, and it is typical of the artist's work at his best "Watteau" period. This is the picture with the landscape background, which was, we believe, the work of Stewart (*see p. 15*).

Perhaps the finest of these groups with children is the beautiful one representing John, Lord Willoughby de Broke, with his wife and their three children. In this picture Zoffany seems to have grasped the charm of English domestic life in unique fashion. Nothing can be more natural than the figure of the father with an admonishing finger held up to the small child who is standing to the left of the tea-table and is surreptitiously helping herself to buttered toast, or the third child on the right dragging a red wooden horse on wheels. In this masterpiece Zoffany is at his very best, also, in the exquisite finish of the still life, of the tea equipage. The silver urn in the picture is still preserved at Compton Verney.

Lord Willoughby is represented in a brown coat and red waistcoat, and Lady Willoughby wears a blue silk dress which Zoffany has painted with consummate skill. By many critics this picture is considered the artist's *chef-d'œuvre*; the quality of the painting is wonderfully good throughout, the composition is also excellent; and, most important of all, there is life and action in the figures—the sitters seem actually alive, not merely posing.

In the charming "conversation piece" belonging to Mr. William

Asch the large family are treated with equal vivacity and skill—the five children and the little black page realistically painted—and this picture also must rank as one of Zoffany's happiest achievements.¹

Another charming group is that which he exhibited in 1764 and which now belongs to the Hon. Mrs. Goldman. Here the artist has managed to convey the feeling of air, space, atmosphere and movement to a wonderful extent. The kite with which the boy is playing actually seems to flutter in the air, and the action of the child is natural and vivacious.

Still more remarkable is the Dutton group depicting Mr. and Mrs. Dutton with their son James, afterwards first Lord Sherborne, who married Miss Coke, and their daughter, Jane, who married Thomas Coke of Holkham, afterwards Earl of Leicester. The father and daughter are playing cards, Mr. Dutton hesitating which card to play, and at the moment consulting his wife, who puts down the book she is reading and turns towards him. The son is leaning on the table, perhaps giving his sister some advice in the same difficulty, but he is not taking very keen interest in the game, and Miss Dutton, quiet, composed, dignified and alert, is awaiting her father's play with some impatience. Here, again, as in the Willoughby de Broke picture, all the accessories are finely rendered. The mantelpiece with its vases upon it, the pole screen, the mirror, the card-table, the pictures on the wall, all are painted with consummate skill and dexterity, and yet never once has the painter permitted them to usurp more than their proper position in the picture.

It has been stated in a recent book that a companion picture was painted by Zoffany representing the same family depicted reading the Bible, but this is apparently not the case, and it is not easy to account for the story having got into print. Perhaps Mrs. Dutton's book was the Bible and she resented her husband's and daughter's play, and did not wish to be disturbed in her reading. This may have started the story, but it is practically certain that the companion picture was never painted.

A fine mantelpiece such as we see in this Dutton group also appears in a conversation group belonging to Mrs. Smart, and in this case the pair of black basalt vases of Wedgwood ware which Zoffany shows us upon it and also the centre-piece still remain in the possession of the family. These groups were, it is evident, in most instances painted by the artist in the actual room in which his sitters lived, and Zoffany delighted to render the fittings and treasures in the rooms with the utmost skill, and so added to the charm of the painting, and in our day very greatly to its interest. The Smart group, which depicts Mr. and Mrs. Hodgson and their family, was probably painted at Bowles, Chigwell, Essex. Mr.

¹ See a suggestion concerning the identity of the persons on p. 107.



Coll. of the Hon. Frederic Wallop

GROUP OF MR. AND MRS. PALMER AND THEIR DAUGHTER, AFTERWARDS
MRS. LONDON OF DORNEY COURT, BUCKS



Coll. of Laura, Lady Simon

GROUP REPRESENTING TWO MEN PLAYING CARDS

One is believed to be Mr. John Simon, and the other, in uniform, his brother-in-law, Col. Cornwallis. The room was either at no. Queen Anne Street, or at Wadestrey, near Reading.



coll. of Lord Sherborne

THE DUTTON FAMILY GROUP

REPRESENTING MR. AND MRS. DUTTON, THEIR SON JAMES, 1ST LORD SHIREBURN, AND THEIR DAUGHTER JANE, WHO MARRIED
THOMAS COKE OF HOLKHAM, AFTERWARDS EARL OF ELDON.

Hodgson was a Commissioner for the Relief of American prisoners, and holds in his hand a paper so inscribed.

Another card-playing picture is the Simeon group, and here two men only are represented. Mr. John Simeon in a plum-coloured suit, and his brother-in-law, Colonel Cornwall, in uniform. It is not certain where this picture was painted. The room may have been one of those at 60 Queen Anne Street, London, or a room in the country home Walliscote, near Reading. Here, again, there is a fine mantelpiece, and an exquisite cut-glass lustre upon it fitted for candles, with the glittering pendants and fine metal-work painted with most loving care, while, as usual, the card-table, the chairs and the costumes of the two players have received the same neat discriminating attention.

Just as delightful is Mr. Wallop's charming group of Mr. and Mrs. Palmer and their daughter, afterwards Mrs. Landon of Dorney Court, Bucks. The familiar round table is again before us, its gleaming mahogany, painted with great skill. All three persons are seated at it, Miss Palmer receiving a drawing-lesson from her father, Mrs. Palmer in a blue silk dress busily engaged in needlework. Nothing can well be less exciting, and at the same time nothing more delightful, more intimate or more true.

Zoffany certainly had a wonderful skill with these family groups.

To the Bradney picture we have already made brief allusion. It deserves, however, more attention. Sir John Hopkins, the great-grandfather of the present owner, is the chief personage in it, and with him is his wife, his two sons, his three daughters and a friend, Dr. Boutflower. There is the customary round table, and as in the Willoughby de Broke picture and many others, the tea-things spread out upon it. One daughter is at the harpsichord, another turning over the music, the elder son stands near to the elegant mantelpiece, one sister by him and another near to her mother. It is just a family scene, quiet, simple and without pose, a charming pictorial record.

Another notable group is that which is now in New York, belonging to the Ehrich Gallery, and setting forth the Hunt Breakfast at Mr. Palmer's house, Holme Park, near Reading. Here, again, Zoffany has had every chance with the accessories of still-life. The white table-cloth, the silver urn and teapot and the fine porcelain cups and saucers, have been painted with his usual neatness and dexterity. The group is a little straggling in line, as the various sportsmen all stand or sit near to the wall, but their attitudes are simple and natural, and the portrait group is rendered delightful in colour-scheme, by the gay clothing of the gentlemen. All their names have been preserved, and from left to right we have the Duke of Grafton, Sir Richard Aldworth, Mr. Robert

Palmer, in whose house they are all meeting; his son-in-law, Sir Thomas Beauchamp Proctor; another son-in-law, Mr. Francis Pym; a third son-in-law, Mr. George Beauchamp Proctor (Sir Thomas's brother); and, finally, the Duke of Bedford, while we must not forget Mr. Palmer's favourite dog Tiny, who is perched up on one of the chairs between Sir Thomas Proctor and his brother-in-law, Mr. Pym.

The Ehrich Gallery used to possess another group of sportsmen by Zoffany. It now belongs to Mrs. Payne Whitney. The picture at one time was in the possession of Sir William Bass, and five sportsmen are presented in it. From left to right we have Edmund, Earl of Cork, Mr. Bingham, the Rev. Charles Digby, Colonel Cox and the Rev. Mr. Hume with three hounds. Lord Cork leans over a seat on which Mr. Bingham is lolling. Mr. Digby and Colonel Cox are near by, while Mr. Hume approaches the group holding out his hand to one of the dogs. The landscape in the distance is not like the work of Zoffany. It may have been painted by one of his friends, like that in the Atholl group, but the portraiture is admirable, and the stone group under the tree by which they all stand cleverly rendered.

Another group of sporting men offers some resemblance to those just described. This is the Roundell group, now hanging at Gledstone, representing Richard Roundell and his three youthful friends in a stone summerhouse, in a garden, on the banks of the Isis, with a view of Oxford in the distance. They were all four Gentlemen Commoners of Christchurch, and, taking advantage of a visit paid by Zoffany to Oxford, were depicted in a group about a round table on which stand a bottle and some glasses. There is plenty of colour in this picture, as Mr. Hawkesworth (afterwards Fawkes) is in a red coat with white breeches, Mr. Dashwood (afterwards Sir Henry) in a blue coat, Mr. Noel (afterwards Lord Wentworth) in grey with a claret-coloured gown thrown over it, and the host in buff with red breeches, but also wearing a claret-coloured gown trimmed with fur. The whole effect is charming.

Another delightful interior is the one belonging to Lord Zetland. In this case the very room that is represented still exists in Arlington Street, and the chairs, bronze ornament on the mantelpiece and picture by Van Der Capelle over the mantelshelf are still cherished possessions of the family.

Fishing rather appealed to Zoffany as a suitable employment to be represented in pictorial form. Perhaps the very necessity for a fisherman to keep still was a reason for selecting that attitude when a portrait was desired. Whatever may have been the reason, it is characteristic of Zoffany's groups that there are several in which the characters are shown similarly engaged. We have already seen it in the Blair Atholl picture,



Cell of Messrs. Ehrlich Brothers

GROUP REPRESENTING A HUNT BREAKFAST AT HOLME PARK, BERKS

Ehrlich Gallery photo

From left to right the persons are: The Duke of Glatton; Sir Richard Aldworth of Stanlake Park; Mr. Robert Palmer, M.P. of Holme Park; Sir Thomas Beauchamp-Proctor of Loughley Park; Mr. Palmer's dog, Iny; Mr. Francis Pym, M.P.; Mr. George Beauchamp-Proctor, and the Duke of Bedford.



Coll. of Mrs Payne Whitney, New York

Finch Gallery photo

GROUP OF SPORTING GENTLEMEN

EDMUND, EARL OF CORK, MR. BINGHAM, REV. CHARLES DIGBY, COL. COX, AND REV. MR. HUMPHREYS

At one time in the collection of Sir William Bass





Coil, of the Marquis of Zeland

GROUP REPRESENTING LA TRINITE, 1ST EARL OF ZELAND, THE GRANDFATHER OF THE PRESENT LORD ZELAND,
THE BOY IN THE FIGURE, WITH SIR LAURENCE DUNDAS, BART., HIS GRANDEFATHER

and we have alluded to it in the portrait of the Sayer boy, who appears in the well-known engraving published by his father as in the act of fishing.

The same incident appears in the group belonging to Mrs. Spencer Perceval, a delightful composition. Here we have Mr. and Mrs. John Burke, with their son and daughter, and Zoffany the artist forming one of the family. One girl holds a fishing-rod and her brother has his foot on a basket which contains fish. Mr. Burke is reading the newspaper, his wife standing near him and resting her hand on his shoulder, while Zoffany, holding a silver snuff-box (exquisitely painted, by the way), has gathered up in his arms the youngest and favourite child, who was, if tradition tells a true story, also his god-daughter.

The children are painted with much charm and sympathy, their expression and attitudes being easy and unconscious. In grouping the figures of this picture Zoffany has departed from the conventional pyramidal arrangement, and by so doing has made his composition more natural and unstudied, so that the spectator feels that the family, instead of being formally posed, has been caught unawares without that stiffness which sometimes characterises a portrait group.

Yet another fishing group is the one representing Mr. John Yorke and Colonel Coore, now belonging to Mr. T. E. Yorke. His ancestor is seated holding a book, but the friend has just landed a fish which he is in the act of taking off the hook. The colouring of this picture is delightful, the scarlet coat with green facings, and Mr. Yorke's brown suit being well set off against the stones and trees in the distance.

Children, again, are charmingly represented in Lady Melville's group, although in this case they are not playing but studying. The scene is set in a library, and the bookcases and the globe that one sees in the picture are still in the possession of the family. The elder girl Elizabeth stands by the globe pointing out some place upon it, a younger one holds a map of Europe in her hand, and the third is seated at a desk copying a map when their brother suddenly disturbing the geography lesson comes marching into the room carrying a satchel and some books, and upon one of them the painter has inscribed the words "Robert Dundas, his book."

Probably this group was painted in Scotland, for to that country Zoffany certainly went at one time in his later career.

Of that we have evidence in the Raith collection, for Sir R. C. Munro Ferguson, K.C.M.G., still possesses the famous group Zoffany painted to commemorate the coming of age of William Ferguson, his great-grandfather, in 1781. It may be of interest, if, before describing the picture, we say something of William Ferguson himself. He was William Berry,

and had a brother, Robert, the father of Mary and Agnes Berry, Walpole's two interesting friends. The mother of these two brothers was a sister of Robert Ferguson, a Scottish merchant in Broad Street, Austin Friars, who made a fortune of about £300,000, and in 1725 bought Raith from the Melville family. Robert Berry, who married a distant cousin of his own, was in the counting-house of his uncle; at whose death, however, he found himself passed over (save for £10,000, a small annual income of £300 a year, and the dingy old residence in Austin Friars) in favour of his brother William, who had married an heiress, a daughter of Ronald Craufurd of Restalrig, and now assumed by royal licence the surname and arms of Ferguson. According to Mary Berry, her father was "choused" out of his inheritance.¹ This was in 1781, when she was eighteen, and some years before she and her sister made the acquaintance of Horace Walpole (then over seventy), who secured a house for them as is well known at Teddington. Two years later they settled down at Little Strawberry Hill (earlier known as Clivedon), where Kitty Clive lived, so that the old beau, now Earl of Orford, could enjoy their society "without the ridicule or the trouble of a marriage," to use a phrase of Mary's. The uncle had died in 1781, but soon after that, as we have seen, Zoffany went to India, and it was certainly after 1790 that Zoffany must have made the journey to Scotland. The landscape depicts the scenery about Raith, the tree can, it is said, be still pointed out, and the wine-cooler, which appears in the foreground of the painting, is still in the house, and according to tradition has never left it.

Who the men are, cannot now be stated, save with three exceptions. Ferguson himself has been identified and one friend, a Mr. Adam of Blair Adam (probably John, eldest brother of the more famous William), and the painter himself, who is fittingly in the background and does not look particularly happy, as though the letter he holds in his hand had conveyed bad news to him, or at all events news that was unwelcome at the time. The round table is, of course, introduced, and upon it—as in the Roundell group—are glasses and a bottle. The portraits are excellent, no better group did the painter ever execute. It is full of movement and vivacity as befitting such a happy occasion, Zoffany's own countenance the only depressing one in the party, and, thanks to the rich variety of the costumes, the colour-scheme is like the rest of the picture—delightful.

In the same house are other portraits by Zoffany, probably painted at the same time, and representing Lady Dumfries; Mrs. Ferguson and Mrs. Fullerton together seated at a spinet; and one supposed to represent Admiral Forbes, so that Zoffany, it is evident, had plenty of work to do whilst there.

¹ William, however, settled on Robert a sum to make his annuity up to £1000 a year.





Coll. of Mr R Oswald

PORTRAIT OF MRS. OSWALD OF AUCHINCROVE

(Circa 1770)

Full length



Coll. of the Rt. Honble, Sir Ronald C. Munro Ferguson

GROUP REPRESENTING MARY AND AGNES BERRY AS YOUNG GIRLS



Coll. of Miss Alice de Rothschild

HavJstanzl photo

GROUP REPRESENTING SIR JAMES COCKBURN, 6th BARONET, AND HIS DAUGHTER

At one time in the National Gallery, but invalidly bequeathed and ceded to the Cockburn Family

Probably the portrait of Sir James Cockburn, the sixth Baronet, and his daughter, belongs to the same visit. It was at one time in the National Gallery, but having been bequeathed to it by an invalid will, had, in 1892, to be ceded to the Cockburn family, and now belongs to Miss Alice de Rothschild, who also owns Zoffany's portrait of the Duke of Dorset.

We surmise that at this same time Zoffany also painted the full-length portrait of Mrs. Oswald, as James Townsend Oswald, Auditor of the Exchequer, in Scotland, son of a prominent politician, and father of a distinguished soldier, lived in the same shire and not far off from Raith.

Moreover, the elder Ferguson and Oswald's father had married sisters, daughters of Joseph Townsend, M.P. for Westbury, Wiltshire. The elder sister married Robert Ferguson, the younger, James Oswald (1715-1769). Both men were educated at Kirkcaldy Grammar School, where they made one another's acquaintance. James Oswald was eventually M.P. for the Kirkcaldy Burghs.

Of this fine painting—one of Zoffany's very few full-lengths—it is said in the family that the artist endeavoured to introduce a portrait of Mr. Oswald on to the same canvas as that on which he was painting his wife, but that Mr. Oswald objected to it, and eventually made Zoffany cover his image with a cloud. Mrs. Oswald died in London in 1780, and her body was brought down and buried in the family vault at Auchincruive in Scotland. Robert Burns, we are told, finding the poor lady's funeral retinue in the public house he was in the habit of frequenting, vented his indignation and spleen by writing a scurrilous poem, entitled, "Dweller in yon Dungeon Dark," in which he abused Mrs. Oswald to his heart's content, in spite of the fact that she was a most estimable lady. Mrs. Oswald in this picture wears a blue silk dress of much the same colour as Lady Willoughby de Broke in the beautiful picture already described.

It seems to be possible that the reason Zoffany was invited to Raith is because years before he had painted a portrait group of Mary and Agnes Berry when quite young girls. This may have been done when they were in Florence or by Zoffany soon after his return from Italy, say, perhaps, in 1779 or 1780, and possibly when they and Zoffany were near neighbours, for, as we have seen, Zoffany had a residence in Chiswick and the Berrys lived with their grandmother, Mrs. Seton, in the College House in that place. The two girls are playing with a large black-and-white retriever dog, and their expressions are arch and piquant, full of the enjoyment of life, and just what we should expect in the countenances of two sisters who were to have such an amusing and delightful time in old age, and were to be so much beloved by all about them.

Yet other important groups must not fail to be mentioned.

In Miss Boothby's possession is the famous one in which the Duke of York appears seated in the midst of the picture with several of his boon companions. Harry St. John, Sir William Boothby, Lord Lucan, Topham Beauclerk and others, all grouped under a tree as usual and about a fine classic stone urn. Here, again, is a fine group of portraits, delightful colouring and every evidence of life and vivacity. This was perhaps painted in Florence (*see* p. 53).

Then there is the curious Sayer group representing three generations of the family, old Mr. Sayer, his son and daughter, and their infant child, and Mr. Sayer's sister, Madame de Pougens. A tree shelters them all as usual, and in the distance is to be seen part of the family estate and its gardens.

The two groups of the Cocks family must not be overlooked. In one they are depicted out of doors and seated on a block of stone, and in the other, represented in the room in their own home, and which apparently just at that moment they had entered.

Special allusion must be made to these two fine groups of the sons of Thomas Somers Cocks the banker, because they bear upon them the words "Zoffany pictor," a most unusual circumstance, and one which makes the paintings more than usually important.

Another quite charming group is the Hussey one, said to have been painted at Wargrave Hill House, and now belonging to Mr. Robert Marshall. There are just the father, mother and daughter, and the child, holding a rose, is advancing towards her parents with graceful attitude and mien. It is in what we have ventured to call the painter's Watteau-like manner, and a peculiarly pleasant example of Zoffany's later work.

It seems possible that Zoffany commenced at one time early in his career a group of the Royal children, which he never completed. Elmes tells a story about it, but no such group containing fifteen children or even one of ten can now be traced. Elmes says that

"when Zoffany began the picture of the Royal family there were ten children. He made his sketch accordingly, and attending two or three times, went on finishing the figures. Various circumstances prevented him from proceeding—His Majesty was engaged in business of more consequence, Her Majesty was engaged, some of the Princesses were engaged, and some of the Princes were unwell. The completion of the picture was consequently delayed, when a messenger came to inform the artist that another Prince was born, and must be introduced in the picture; this was not easy, but it was accomplished with some difficulty. All this took up much time, when a second messenger arrived to announce the birth of a Princess



Coll. of the Corporation of Glasgow

A FAMILY GROUP, NAMES UNKNOWN, CALLED "THE MINUET"



of Mr. Joseph C. T. Her: Smith of Slade Park

GROUP REPRESENTING THE REV. JOHN COCKS (1731-1792) AND JAMES COCKS, THIRD AND FIFTH SONS
OF JOHN COCKS OF CASTLEDITCH



L. of Mr. Joseph C. T. Herz Smith of Slade Park

GROUP REPRESENTING THE REV. JOHN COCKS (1731-1793) AND JAMES COCKS, THIRD AND FIFTH SONS
OF JOHN COCKS OF CASTLEDITCH



of Mr Joseph C. F. Herx: Smith of Slade Park

GROUP REPRESENTING THOMAS SOMERS COCKS, BANKER (1737-1796), AND RICHARD COCKS, HIS BROTHER (1740-1821).
SEVENTH AND EIGHTH SONS OF JOHN COCKS OF CASTLEDITCH

and to acquaint him that the illustrious stranger must have a place in the canvas; this was impossible without a new arrangement; one half of the figures were therefore obliterated, in order that the grouping might be closer to make room; to do this was a business of some months, and before it was finished a letter came from one of the maids-of-honour, informing the painter that there was another addition to the family, for whom a place must be found. 'This,' cried the artist, 'is too much; if they cannot sit with more regularity, I cannot paint with more expedition, and must give it up.'"¹

Exigencies of space forbid one to dwell on the very many other fine and interesting groups by Zoffany: to describe them in detail would be impossible as they are scattered throughout the various country-houses of Great Britain, but we must briefly cite one more—the beautiful "Minuet at Glasgow." By many critics this picture is considered Zoffany's masterpiece. It is very broadly painted—the figures live and move in it, and it is interesting to the student in studying this work, to compare it with Zoffany's earlier and *tighter* manner, and to see also how entirely he left behind him the stiff and somewhat doll-like figures of his first period. The composition is, perhaps, somewhat faulty, but this defect is atoned for by the wonderful dexterity of the painting, and the brilliancy and charm of the colour; particularly effective is the young girl's dress with its shimmer of pink seen through the white, and the gleam of silver on the shoe, while the whole effect of the picture is similar to that of the spirit of Watteau. It would be of great interest to discover the names of the personages in this group, for Zoffany so rarely, if ever, painted, like so many of his contemporaries (Peters, for instance), fancy groups as subjects, as they are termed, that one is inclined to think this was a real family portrayed whose names have been lost in the mist of ages. It is unfortunate that England at present does not possess one group by Zoffany in her public galleries, a serious mistake for many reasons, but mainly because no artist of that period has had so many "conversation pictures" attributed to him, quite regardless of date and style. It would thus be an excellent thing if our public galleries were to contain two or three well-authenticated groups by the painter, so that the student of painting in the eighteenth century should be able to form a comprehensive idea of Zoffany's work, as under present conditions it is almost impossible for him to do.

¹ Elmes's *Art and Artists*, I. 61.

CHAPTER X

SINGLE PORTRAITS

WHEN we leave the groups and come to consider the single portraits attributed to Zoffany, our task as critics is rendered far more difficult.

As we have said in another place, Zoffany's name has been very freely used, and portraits with which he had nothing whatever to do often have his name attached to them.

This has been more frequently the case with regard to separate portraits than with groups, as in the latter it has generally been possible to determine when the picture was painted, whether in England, Italy or India, and to attach the right name to it.

Moreover, the groups have remained in many cases in the hands of some members of the family for whom they were originally painted, but this has not often been so, with the single figures.

Of some, therefore, we can be quite certain, of others we must speak in far less definite terms.

There is no series of portraits to equal that at Ickworth belonging to Lord Bristol, and it would appear likely that Zoffany must have made a prolonged sojourn with the family, so many different portraits did he paint.

To the large group, reference has already been made, but there are beside it no less than eight single portraits which have been attributed to Zoffany. Respecting one of them, that of a lady, name unknown, we are gravely doubtful, but the remaining seven are probably ascribed to the right painter. Six appear amongst our illustrations, and although we are rather concerned respecting the one of Lady Mary Fitzgerald, yet it does approximate in some measure to the technique and style of Zoffany, and so we include it in the volume.

The two of Lady Mulgrave and Lady Caroline Hervey, seated figures, cleverly presented and with accessories and fabrics painted in thoroughly Zoffany fashion, bespeak his hand in every piece of their brushwork, while the Lady Emily Hervey, so different in many respects from the other two in pose, composition and lighting, must surely have been the work of the same painter who was responsible for the others, and is graceful charming and attractive.



Coll. of Mrs. F. W. L. L. L.

PORTRAIT OF DR. THOMAS HANSON

on the left



Gift of the Corporation of London

PORTRAIT OF DR. RICHARD RUSSELL.



1871

MISS MARY J. TOLSON



Portrait of Lady Caroline Hervey

LADY CAROLINE HERVEY, DAUGHTER OF LORD HERVEY

AND LADY CAROLINE HERVEY, 1784-1841



From the Mudgeant Family

PORTRAIT OF LADY MUDGEANT, DAUGHTER OF LORD MUDGEANT

1800-1810



1800. 1/2. 1/2. 1/2. 1/2.

POURTRAIT OF LADY EMILY HERVEY, DAUGHTER OF JOHN, LORD HERVEY.

She is represented by Thomas Gainsborough.

The men's portraits are those of Colonel William Hervey and the Bishop of Derry.

Lady Mary, Lady Caroline, Lady Emily and Lady Mulgrave were all sisters, daughters of John, Lord Hervey, and of the fascinating Polly Lepel. Colonel Hervey was their brother.

The Bishop of Derry was the fourth Earl of Bristol, and the remaining picture, which does not appear in this volume, but which was engraved in mezzotint by Watson, represented George William Hervey, the second Earl.

Another portrait about which there can be no doubt is that of Mr. Phipps, in which the breakfast-service so carefully set out upon a white cloth, on the invariable round table, supplies the needful identification, if one were needed. As a matter of fact, the history of the picture is known, for Phipps left it to his college friend, Mr. Barton, who was the great-grandfather of Miss Barton, half-sister to Sir Hugh McCalmont, in whose possession the painting now is. It is quite a charming example of Zoffany's love of an interior setting, with furniture and accessories.

Just as certain is the portrait of Dr. Hanson, which belongs to Mrs. Fleischman. The tree under which he sits is unmistakable, and all the details of the costume, to the buttons on the coat and to the stick in the hand, speak of Zoffany's careful, neat work.

The same can be said of the portrait of another aged man, the renowned Dr. Richard Russell, to whose wise recommendations the town of Brighton owes its great popularity and importance. Here, again, tradition is at hand, as the work has always borne the name of Zoffany, and we believe that the attribution can be fully sustained, for the picture is characteristic and a very skilful presentation of character. It may be compared with that of Mr. Andrew Drummond, to which it bears some resemblance.

Another interesting portrait is that of Benjamin Stillingfleet, the philosopher and poet, who was brother to Mrs. John Locker, and whose portrait has always remained in the possession of the Locker family and now belongs to Mr. Godfrey Locker-Lampson, and hangs in his house at Rowfant.

Stillingfleet was the man who

“cultivated the society of those learned ladies, Mrs. Montague, Mrs. Talbot and Mrs. Elizabeth Carter and always made his appearance at their gatherings in a full suit of dark brown, a wig, gilt sword and buckles, also stockings of a bluish-grey, by which last portion of his attire the notable coterie especially distinguished him. In consequence of this recognition the wits of the time, perhaps rather irreverently, dubbed them the ‘Bas Bleu Club,’ and it is thus that

the phrase 'Blue Stocking' has become a cant term for learned ladies generally."¹

Stillingfleet died in 1771 and was buried in St. James' Church, where Mr. Locker raised a monument to his memory.

A pair of portraits we have not seen, belonging to Mr. Longman, and representing a brother and sister named Harris, the latter of whom married Mr. Longman's great-grandfather, may also be accepted. The girl's attitude is that of one of the figures in the group at Blair Atholl, and she is carrying a wreath, as is the girl in that picture, while the boy is equally characteristic, and the tradition had been permanent and sustained. The paintings are probably early works, as they are somewhat stiff and formal.

Again there can be no doubt as to the portrait of Maria Waldegrave, Duchess of Gloucester, which came from the Duke of Cambridge's collection, and now belongs to Messrs. Agnew. No one but Zoffany could have painted that costume; besides, the inevitable round table, the mantelpiece with its vases, the fan, books and cloak all proclaim that the painting was executed at his best period, and no better example of his work could be desired.

The one of Queen Charlotte belonging to the King is just as certain; moreover, the print by Lawrie, although not identical, announces whose work it is. The engraver has not, however, done justice to the original work, as will be seen by a comparison of the picture which we are graciously allowed to reproduce, side by side with the print. The omission of the vase of flowers, the column and the drapery all are to be regretted. The painting is far finer than the print, even the portraiture far more satisfactory, and the engraver has failed to impress upon his work the rich, luxurious effect of the painting in which the fabric, lace, jewels and cushion are all represented with exceeding skill.

We have not seen the two De Castro portraits, but have no reason to doubt their being also the work of Zoffany, whose name they have always carried. The male portrait is a very characteristic one, and probably both of them were painted in India, where Daniel De Castro was a successful merchant.

Another old man's portrait is the one belonging to the Duke of Portland, and representing Charles John Bentinck, the youngest son of William, Earl of Portland. Here, again, we may compare the Andrew Drummond and the Brighton portraits and see the same skilful handling in all three, although in the Welbeck picture the painter has centred his efforts on the face, and has not given as much attention as he usually did to the costume.

¹ *My Confidences*, by Frederick Locker-Lampson, 1896.



Col. of Mrs. Margaret Agnew

W. J. Carter, 1800

PORTRAIT OF MARIA WALPOLE, COUNTESS WALDEGRAVE AND AFTERWARDS DUCHESS OF GLOUCESTER

From the collection of H.R.H. the Duke of Cambridge



By Sir Joshua Reynolds

WILLIAM PITTS THE YOUNGER



Portrait of Vincent Lunardi, formerly in that of Lord Byron.

1800. PORTRAIT OF VINCENT LUNARDI, THE BALLOONIST. GIVEN BY A. S. AY. A. 1800. 1800.



Coat of the Earl of Craven

PORTRAIT OF HENRY DUNCOMBE UNCLE TO THE FIRST LORD FEVERSHAM



Mr. J. Paul de ...

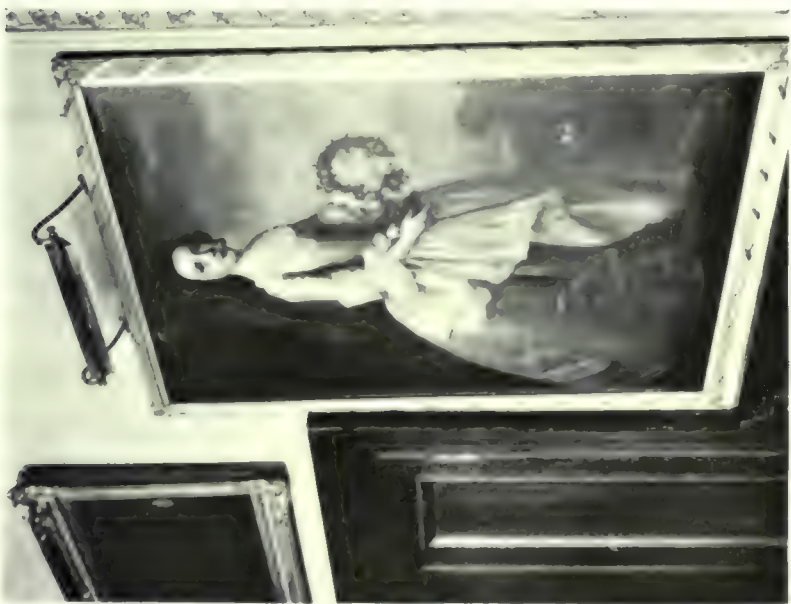
Portrait of Mr. J. Paul de ...

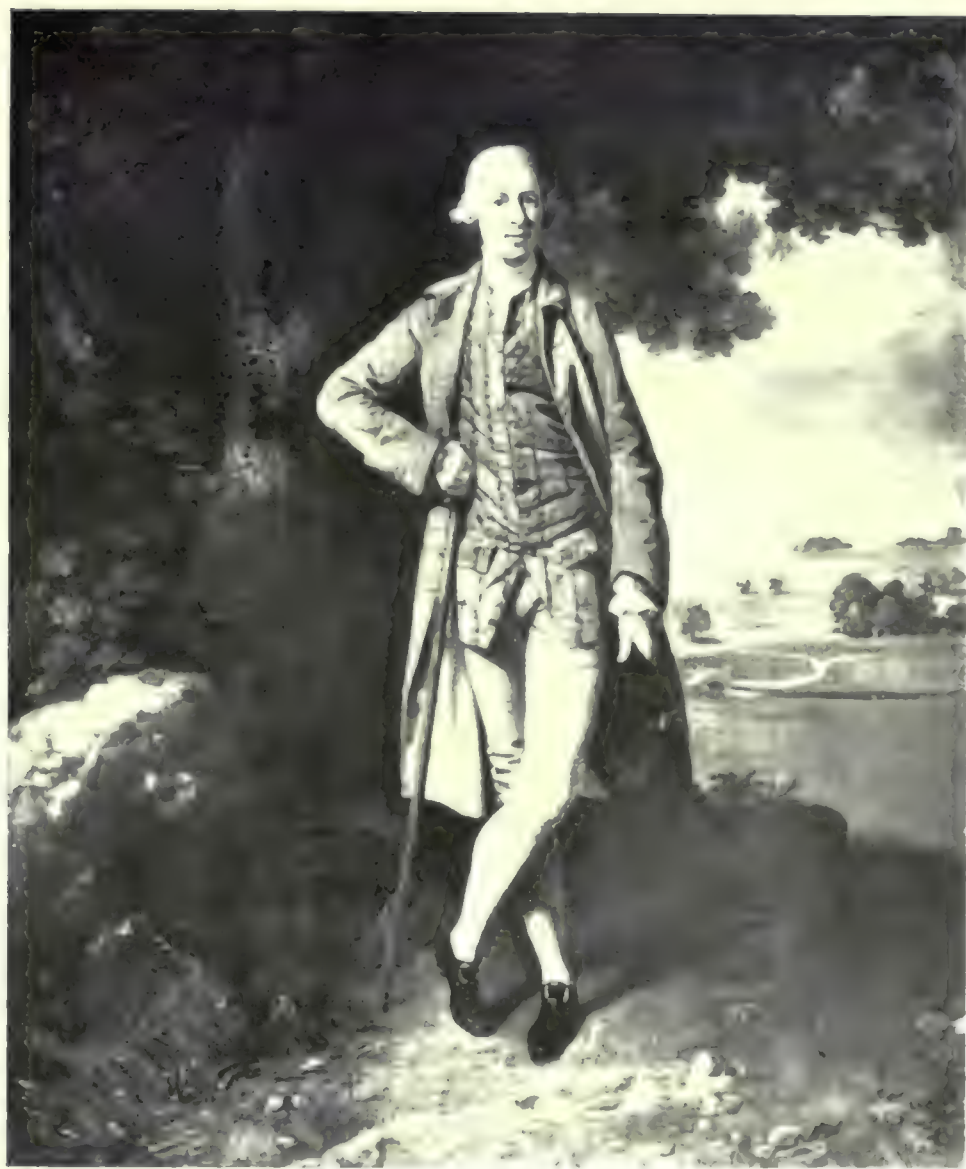
Age 25. Height 5 feet 6 inches. Weight 140 lbs.





Portrait of Charles Townshend, 1st Viscount Townshend, 2nd Earl of Portland



[illegible]

Mr. Charteris' second single figure may, perhaps, be that of an actor. Is it Baddeley in the *School for Scandal*, or is it simply a man standing under a tree in a landscape in sight, perchance, of the grounds of his country home? The landscape bears a close resemblance to that in Lord Durham's picture, the tree is quite unmistakable, while the details of the costume, especially the richly-coloured waistcoat, all lead us to feel quite confident that it is rightly attributed.

Another single figure is that of Edward Pearce of Camelford, belonging to Sir Robert Edgcumbe, a man in riding costume with his dog, while yet another similar in style is the one of Henry Duncombe, belonging to Lord Crawford. Tradition in this instance says that he is leaning against Lord Muncaster's tomb. It is certainly a monumental block of stone against which he is posed, under a tree, of course, and with an open landscape in the distance, but there is no inscription or other evidence to lead us to infer that it represents a tomb.

The portrait of Lunardi the balloonist, giving a display at Windsor Castle, we have often examined, and feel confident that it is rightly given to Zoffany. It is just the sort of picture he loved to paint, with plenty of accessories to the portrait, Windsor Castle in the distance, the Royal family viewing the balloon, a delightful little intimate group; the balloon itself, the gun upon which Lunardi rests his hand and the details of his costume so cleverly indicated in just the right manner, all go to prove that this charming painting, which once belonged to Lord Ribblesdale, is an interesting and attractive work by our artist.

When we come to a portrait of Wm. Burton we are not quite as certain; although the statuary and marbles, which are its accessories, are painted very much as are those in the Towneley picture, and the details of the costume resemble those of Zoffany. The painting is probably his work, but is not wholly convincing; we do not refuse it a place in our illustrations, but are not certain that another man may not have been responsible for it, although bound to say that it is good enough for Zoffany.

It may, perhaps, be well to mention among the single portraits one of David Garrick, belonging to Mr. Kyte, which certainly offers some resemblance to the work of Zoffany, although we are by no means satisfied that it is from his hand. Its special interest consists in the fact that it presents him gazing at two miniatures, a pose he adopted when playing *Hamlet*, "pulling out two portraits to look upon this picture and upon that."

A picture we would gladly have discovered is that of George Steevens, "Shakespeare Steevens," which was engraved by Sylvester Harding for Boydell for his edition of Shakespeare. It was sold before Zoffany went

to India to a Mr. Clark of Princes Street, so a contemporary account tells us, and represented the conceited author with his favourite little dog. It was painted in early days, for Smith¹ tells us that then, Steevens loved to have his portrait taken, but later on "he not only refused to sit but actually took the greatest pains to destroy every resemblance of his features, and never suffered himself to remain in the company of an artist for any length of time lest he should steal his likeness." Perchance he got hold of Zoffany's portrait of himself, and it shared the fate to which Smith alludes.

A delightful picture is that of Jane Austen as a girl, which must have been painted in 1790 or thereabouts, and which gives a charming representation of a prim but amusing, cheerful maiden, just such as we should have fancied Jane Austen to be.

We have not space to do more than refer briefly to the portraits belonging to Sir Cosmo Antrobus, the Earl of Desart, and Sir T. Boothby, the one of an unknown man, miscalled Ozias Humphry at the Ehrich Gallery; the one of Charles James Fox belonging to Mr. Holden, or the splendid warrior belonging to MacLeod of MacLeod, but of all these and many others, details will be found in our Appendix.

One portrait must not, however, be overlooked, the one of Gainsborough in the National Gallery, a brilliant sketch-like production in a small oval, showing the painter's face in profile and exhibiting a mastery in technique quite amazing, wonderful brushwork with splendid result; an enchanting little painting and evidently a splendid likeness to boot.

If the portrait called that of James Quin which belonged to Sir Cuthbert Quilter is included in our survey, it must be praised with very similar words, but we doubt very much whether it could possibly represent Quin, if Zoffany painted it, and on the other hand, it does resemble the accepted portraits of Quin to a marked extent.

Generally speaking, Zoffany is not at his best in single portraits, although a few stand out amongst his supreme works, say, for example, the portrait of Gainsborough, the portrait at Welbeck, and Dr. Russell at Brighton.²

It is by his groups, however, that he will live, and these, though small in scale, are yet broad and vital, and the very fact that Zoffany possessed no sense of imagination, but was gifted with an insatiable curiosity, great restlessness and a supreme vanity, help to give to these wonderful pictures a part of their charm.

He loved to delineate in clear fashion and with precise detail, he

¹ *Nollekens and his Times*, Lane's edit., I. 65.

² His actual full-length portraits are rare. We may mention those of Mrs. Oswald and Miss Farren as two examples.



Portrait of a Man, Name Unknown

PORETRAIT OF A MAN, NAME UNKNOWN

ATTACHED TO THE WALL OF A CHAMBER, 1788

Portrait of a Man, Name Unknown



Gen. N. Macleod & Macleod

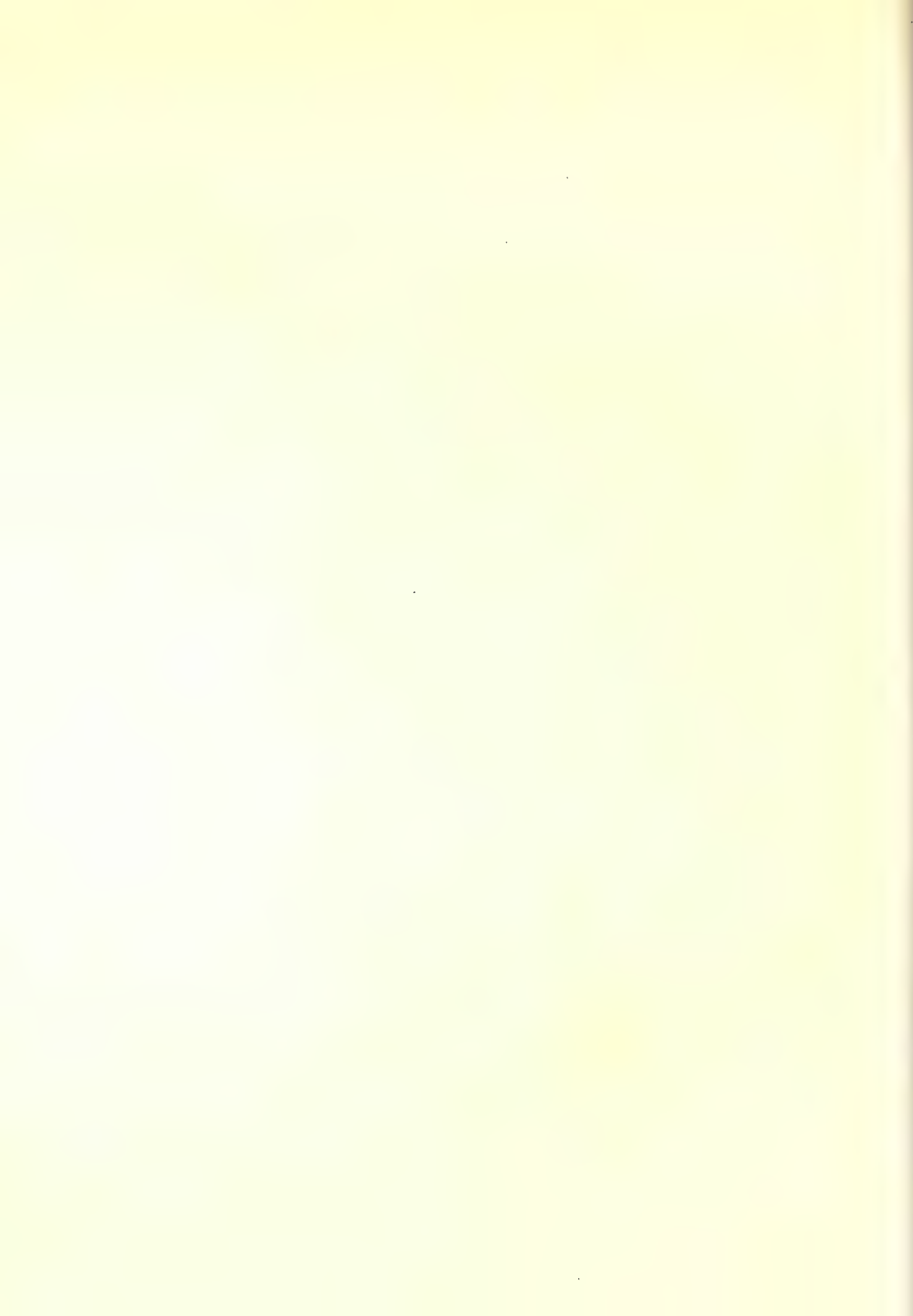
PORTRAIT OF GENERAL NORMAN MACLEOD

1854-1855



Copy of Mr. Seymour Bostoby.

PORTRAIT OF GENERAL SIR WILLIAM BOOTHBY ON HORSEBACK





Thomas Gainsborough

Presented to the Gallery by the House of Commons in 1806.

exulted in the effect of light in an interior, and in representing the gleaming surfaces of silver, porcelain or glass, while for the colour-effects of costumes, especially in silk, satin or brocade, he had an absolute passion.

All this with "patient and conscientious art," as has been well said, he set out upon his canvas with deft and facile handling, and as a result we have in his family groups a perfect representation of Georgian life which has no parallel.

Almost pre-Raphaelite in his usual treatment of minutiae and shadows, he was able to present the accessories of his pictures with an enamel-like perfection, and yet never did they usurp more than their proper place in the composition.

At times he varied this treatment by adopting what we have termed his Watteau-like method, gay, vibrant and vivacious, broad, feathery and light, and yet executed with a precision that is remarkable.

Above all, his works, although sometimes similar are never monotonous, never uninteresting, never unsuccessful in colour-scheme, and although Zoffany must not be claimed as a really great master he yet stands well in the front rank amongst the minor men, and his works are always a joy to behold, while he has no competitor and no equal in the particular manner which he made so successfully his own.

Sir Claude Phillips in his *Life of Reynolds* remarks that Zoffany almost alone in his generation was much influenced by Hogarth, and became, although a Bohemian¹ born, as thoroughly English as any Englishman in his art; in fact, he adds, "Zoffany grasped with greater strength and subtlety certain elements of British character than any other artist had done since Hogarth."

May we not also suggest that Watteau, Longhi and Gainsborough had their influence upon him, and that in his really best work he is not unworthy of being placed in close juxtaposition with all these masters, as well as being regarded as the only real follower of Hogarth and the Dutch painters in his groups and composition.

¹ He was born in Frankfort (see p. 3), not at Ratisbon as generally stated.

**PAINTINGS BY OR ATTRIBUTED TO
ZOFFANY**

PAINTINGS BY OR ATTRIBUTED TO ZOFFANY

The descriptions in most cases are those supplied by the owners.

The items marked P are illustrated in these pages.

ABERDARE, LORD.
83, *Eaton Square*.

Portrait, believed to represent Horace Walpole, and to have been painted at Strawberry Hill.
Two portraits of David Garrick, which were at one time in one frame, and are said to have been painted to give an idea of his facial adaptability.

ADAM, DR.
Blackwater.

Small painting representing a man seated in a mahogany chair, by a round mahogany table. He wears a long pink and blue waistcoat, elaborately trimmed with gold lace, and knee breeches, and a white wig, and bears some resemblance to Garrick. By his hand, on the table, is a letter, on which two words can be read—

TO . . . and

At the lower part of the letter appears to be Christopher.

The signature part of the inscription is not legible.

Near to the letter there stands on the table a silver standish.

The man is represented seated in a room, the walls of which are panelled.

This is more probably by Benjamin Wilson.

ADAMS, THE REV. W.
FULFORD.
Noke,
Islip,
Oxford.

Portrait of Miss Mary Dacres, daughter of Admiral Dacres, and afterwards wife of Mr. Compton. Her sister married William Adams, Esq., M.P., who was the great-grandfather of the present owner of the picture.

AGNEW, MRS. MOR-
LAND.

Portrait of Maria Walpole (Duchess of Gloucester), seated, wearing a very rich silk gown, and holding a book in her hand. Near by is a round table, on which is a lace-trimmed cape, and two books; a fireplace having a picture of fruit and flowers set inside it, and a mantelpiece, on which are various vases, can be seen in the background. $35\frac{1}{2} \times 27$.

Originally in the collection of the Duke of Cambridge. P.

ALBANY, H.R.H. THE
DUCHESS OF.
Kensington Palace.

Portrait of a man, small full-length, in white wig and pigtail, holding in his hand a cocked hat and cane. He wears a star and the blue ribbon of an order. 14×9 .

ALBANY BARRACKS.
*Regent's Park,
Officers' Mess.*

Portrait of Rt. Hon. H. T. Seymour Conway, father of Mrs. Dawson Damer, as Colonel of the Blues, 1770-1795. 32×28 .

A young man leaning against a boulder holding a gun at his knees.

Costume red and grey tricorn hat. Cannon on the left. Foliage background.

ALEXANDER, SIR CLAUD.
*Ballochmyle,
Mauchline,
Ayr.*

Group representing two of his ancestors, Claud and Boyd Alexander, with their Hindoo servant and a dog, painted in India, *circa* 1768, all three figures life-size.

The taller man is Claud Alexander, and is dressed in brown. He is reading a letter, supposed to be from his wife, telling him of the purchase of the estate of Ballochmyle. This paper is dated.

The other brother is in a green coat. At the time when the picture was painted, Claud Alexander had a rather important appointment in India. P.

ALSTON, A. R., ESQ.
*The Tofte,
Sharnbrook,
Bedford.*

Portrait of Richard Pocock, African traveller, afterwards Bishop of Ossory and then of Meath (1704-1765). He is represented full-length, standing figure, in brown caftan and blue undergarment, leaning against a Turkish tomb,

holding a book in one hand, and resting the other on his belt. In the distance can be seen a view of Constantinople with many turrets, an island, some water and several caiques

$79\frac{1}{2} \times 52\frac{1}{2}$.

R.A., 1856 (51).

N.B.—The picture very much resembles the work of Liotard.

ANTROBUS, SIR

COSMO G., BART.

*Amesbury Abbey,
Salisbury.*

Portrait of Boswell. $28\frac{1}{2} \times 35$, inside measurement.

Represented wearing a chocolate-coloured coat, and yellow waistcoat with gold braid. His hands are together, resting upon a book, and between them he appears to be holding a snuff-box. P.

ASCH, WILLIAM, ESQ.

South Street,

*South Audley St.,
London.*

Family group of a lady, gentleman, and five children (three girls and two boys), with a favourite black servant. The lady wears a green and gold silk dress, which is exceedingly well painted. The two boys are in red. 40×50 . P.

Bought at Christie's, November 1903 (£420), and sold to its present owner by Mr. Martin Colnaghi (see pp. 107 and 154).

ASLETT, MRS. ALFRED.

Stanyon Lodge,

*Ulverston,
Lancashire.*

Portrait of Dr. Rimbault, musician, said to be the first portrait Zoffany painted in England. At one time it belonged to Dr. E. F. Rimbault, godfather to E. Rimbault Dibdin, of the Walker Art Gallery, Liverpool, and now to his daughter. Half-length representing the musician in a brown coat, richly adorned with yellow lace, wearing a wig, and having a piece of music in his hand. P.

ASQUITH, MRS.

*20, Cavendish
Square.*

Picture representing some masqueraders, two ladies in fancy costume, one in yellow and one in blue, and a man wearing a mask and the dress of a harlequin. He is holding a bottle of wine and a glass. In the background can be

seen a coach with horses, and some farm buildings. Bought from Agnew.

It is probably a scene from a play.

N.B.—Mrs. Asquith also possessed one other Zoffany, which was destroyed some years ago in a fire. It represented an old man and a middle-aged woman in a garden.

ATHOLL, THE DUKE OF. Family group representing John, third Duke of Atholl, with Charlotte his wife, and the seven elder children (four boys and three girls), on the banks of the Tay at Dunkeld. 63 × 36. Dated 1767.

Painted in 1767 to fit over the carved mantelpiece at Blair Castle, where it still is. P.

Also the receipt for the payment for the picture. P.

AUSTIN, MISS.
8, *Edward Street*,
Bath.

This lady owns a water-colour copy (from which, by her permission, our illustration is taken) of a painting by Zoffany of the Rosoman family on their estate near Richmond. The original was at one time at Laleham but since the death of its owner has been lost sight of. The group depicts a fishing-party, and the little girl under the tree was Miss Austin's grandmother. The original was once exhibited during the early part of Queen Victoria's reign in some provincial exhibition and was then styled "A Smug Citizen." The water-colour drawing is declared to be a very faithful copy of it. When Miss Austin, on Dec. 20, 1918, gave the information detailed above, she had reached the advanced age of ninety-three.

BAGSHAW, HENRY
BRADSHAWE ISHER-
WOOD, ESQ.
Oakes-in-Norton,
Derbyshire.

Portrait representing a lady drawing the shadow of a soldier on a white wall, while at the back of them is the figure of Cupid, perched on a pedestal, holding a candle. The lady is in a blue tunic and a yellow cloak.

The picture, which is said to represent an incident in a play, was purchased in Bath ninety years ago by Sir William Bagshaw.



BAKER, G. E. LLOYD, Esq. The Sharp family on a yacht on the Thames at Fulham. The figures are as follows—

Hardwick Court, Gloucester. (1) Dr. John Sharp (1693–1758), the eldest brother, Prebendary of Durham, Archdeacon of Northumberland. He is in the right corner.

(2) His wife Mary, daughter of Dr. Dering, Dean of Ripon. She is behind her husband.

(3) Anna Jemima, their only child, in green and pink. She is on the right at the top.

(4) William Sharp, who is steering, and for whom the picture was painted, surgeon.

He declined a baronetcy offered him by George III for successful attendance on Princess Amelia. He is at the top of the picture, wears the Windsor uniform, and is waving his hat.

(5) His wife Catharine, daughter of Thomas Berwick, Esq. She is in a blue riding-habit, and is just below her husband.

(6) Mary, their only child, carrying a kitten on her lap. She married the owner's grandfather, T. J. Lloyd Baker, and was the only person in the family to leave descendants.

(7) James Sharp, a skilful engineer, represented holding a musical instrument called a serpent.

(8) His wife Catharine, daughter of John Lodge. She is wearing a lilac costume, and a black lace shawl, and is seated by Mrs. William Sharp.

(9) Catharine, their only surviving child, in white muslin, with pink sash, and black feather headdress.

(10) Elizabeth, Mrs. Prowse, the widow of George Prowse, Esq., of Wichen Park, Northampton, and Berkeley. She is seated at the harpsichord. Her estate after her decease went to her husband's nephew, Sir Charles Mordaunt, and his descendant sold Berkeley to Lord Bath and Wichen to Lord Penrhyn.

(11) Judith Sharp, sister of Mrs. Prowse, represented seated next to Jemima her sister, wearing a brown riding-habit and holding a lute.

(12) Frances Sharp, her youngest sister, repre-

sented in blue *moiré*, and holding a piece of music.

(13) Granville Sharp the philanthropist, represented handing a piece of music to Mrs. Prowse, and close by him is a double flageolet.

There are also depicted in the picture the boat-master, the cabin-boy, and Zoffany's favourite dog, Roma, while other instruments represented in the group are the oboe and the theorbo.

The church is that of Fulham, and on the right can be seen the cottage with balconies belonging to William Sharp, but usually inhabited by Granville. It communicated by an underground passage with Fulham House, where William Sharp lived. George III and Queen Charlotte on many occasions went to drink tea with the Sharp family on their yacht in order to listen to their singing and playing.

The cabin-boy was still living in the recollection of the owner of the picture in 1848, and remembered the work being done. The picture cost the family eight hundred guineas. It was exhibited at the Royal Academy in 1781, and again in 1879, No. 27, and was at the Whitechapel Exhibition in 1906, No. 148. P.

Portrait of the owner's grandmother, eventually the heiress of the Sharp family.

N.B.—Archdeacon Sharp was almoner to Queen Anne.

Mrs. Battine of St. Hilary, Bexhill, did a copy of this picture.

BAKER, SIR GEORGE
SHERSTON, BART.
Lincoln.

Portrait of John Wilkes, M.P., and his daughter, small figures, full-length. Wilkes is seated, holding his daughter's hand, and she is standing at his right. Wilkes is in a dark blue coat with scarlet *revers*, yellow vest and breeches. Miss Wilkes is in a pink dress over a bluey green underskirt. There is a dog represented at the foot of the canvas. Canvas 50 × 39½.

Exhibited South Kensington Museum. Exhibition of National Portraits, 1867, (654). P.

N.B.—This is the picture about which Horace Walpole in writing to the Countess of Upper Ossory on November 14, 1779, stated as follows : " There, too, you will see a delightful piece of Wilkes looking—no, squinting—tenderly at his daughter. It is a caricature of the Devil acknowledging Miss Sin in Milton. I do not know why, but they are under a palm-tree, which has not grown in a free country for some centuries."

See Toynbee edition, Vol XI. p. 53.

BANKES, MRS.
Kingston Lacy,
Wimborne.

Picture believed to represent a Mr. Bankes with his wife and family, and to have been painted at Kingston Lacy.

BARODA, H.H. THE
MAHARAJAH GAEK-
WAR, G.C.S.I.

Group painted in 1768, representing Garrick and Mrs. Pritchard in *Macbeth*, a performance given for Mrs. Pritchard's benefit (she died a few months later). There were two paintings made by Zoffany of this subject, one for Garrick and one for Mrs. Pritchard. One is in the Garrick Club (*see* p. 140), the other is this one, and from it the mezzotint was scraped. In the Garrick Club painting Lady Macbeth is in white and the hand holding the dagger is held down. In the Baroda one the dress is black and the hand held up (*see* the print). This picture was at one time in the possession of the Rt. Hon. Walter Long, and was exhibited as follows—

B.I., 1859.

Grafton Gallery, 1897.

Whitechapel Gallery, 1910.

BASKERVILLE, COLONEL. Picture representing the Porter and the Hare. *Crowsley Park,* Similar to that in the engraving by Earlom. *Henley-on-Thames.* Declared to be either the original by Zoffany or a contemporary copy. (*Vide* Ehrich Gallery.)

BEACHCROFT, MISS S. J. Oval pastel and pencil drawing of Zoffany, with his signature, executed by himself, and has never left the possession of the family. P.
11, *Prince's Square,*
Bayswater.

Miniature representing Zoffany in fancy costume. This has been split by accident. The family have attributed it to the pencil of Sir Joshua Reynolds, but there is no special claim that the President ever painted it. It is the work of an artist of the eighteenth century, and somewhat resembles the handling of Luke Sullivan, but it might have been painted by Zoffany himself. P.

BEACHCROFT, MISS
ELLEN.

11, *Prince's Square,*
Bayswater.

Miniature painted by Zoffany of himself, representing him after his return from his shipwreck. He stated at the time of the shipwreck, lots were cast respecting one man, who was to be selected for food for the rest, and eventually one sailor was actually killed, and it is said that some of the others in the boat had to eat his flesh to keep themselves alive. Zoffany appears to have borne the marks of the terrible time he went through in this shipwreck for several years. The family state that the miniature was painted immediately upon his return, for his wife. P.

BELL, MRS. HORACE.
12, *St. Leonard's*
Road,
Ealing.

A group representing three children. We have not seen this painting.

BERLIN.
Kaiserliche Gallery.

Group representing a lady and gentleman. Small full-lengths in a landscape. The lady is in a blue and white striped dress, with wide lace sleeves, and is seated; the gentleman stands beside her with his legs crossed. He is in a rusty brown coat, waistcoat and breeches, his hat and stick are in his left hand, his right rests on the back of the seat. Canvas, 27 × 35.

The picture was purchased by Mr. Martin Colnaghi in May, 1895, sold by him to Mr. Humphry Ward, and by the latter sold to the Berlin Museum.

It was exhibited at the Royal Academy in 1908.

Portrait of Dr. Thomas Hanson of Canterbury, a well-known philanthropist. Sold to the Gallery by his son, John Hanson Walker of Chelsea.

This picture has been engraved. *See* under Fleischmann picture.

BEVAN, MR.

A life-sized portrait of Mrs. Bevan's grandfather, John Lumsden of Cushine, Aberdeenshire. He was a Director of the East India Company, and the picture was painted in India. He is represented as seated on a red-stuffed chair, and holds his left hand up to his chin. His face is clean shaven, his hair long and powdered. He wears a brown coat, blue and yellow striped waistcoat, and white cravat.

BEVAN, MISS.

33, *Burton Court*,
Chelsea.

Small full-length portrait of a man in green, evidently in a Quaker's costume, holding a long walking-stick in one hand, and a black hat in the other. In the distance is a landscape and a large tree.

The portrait is said to represent a Mr. Russell, or a Mr. Bevan. 29 × 24½.

BISCHOFFSCHEIM, MRS.

Small full-length portrait of Garrick, evidently impersonating a character in a play. He is dressed in a buff-coloured coat and breeches, with a red waistcoat and white stock. He wears a three-cornered black hat, and holds his left hand up to it, apparently saluting. On the left of the figure is a large garden-seat, in the Chinese Chippendale style. In the background are trees.

Purchased at Christie's a few years ago. Exhibited at the Shakespeare Exhibition at White-chapel 1910, No. 12.

BLACKISTON, REV. DR.
Trinity College,
Oxford.

Group representing William Dent, Hon. East India Company's Service and his brother, John Dent, Captain, Hon. East India Company's Service with a native orderly, a bailiff and a labourer. 84 × 60.

Companion picture representing Mrs. William Dent (Louisa, second daughter of Sir C. W. Blunt, third Bart.), and her two elder children, Sophia Louisa Dent (grandmother to the owner), and Charles William Dent. 48 × 48.

They were both painted in India with Indian landscape background, horses and cattle, in about 1790 or 1791.

The portrait of William Dent represents him in a plum-coloured coat with yellow breeches. He is pointing to an Indian servant who is digging, and appears to be showing his property to his brother, who is in red and white uniform. Behind him stands another Indian attendant holding a shield, and at the extreme left of the group is the estate bailiff in white muslin. In the background is represented Mr. Dent's residence in India.

The group of Mrs. Dent and the two children represents them seated under a large tree. She is in white with a cloak of sea-green colour edged with orange. In the background is a lake and a view of the house.

BLUNT, CAPT. C.D.M.
Adderbury Manor,
Banbury,
 and
 BLUNT, MISS J. H.

Portrait group representing Suetonius Grant Heatly (elder brother of Patrick Heatly), with his sister Temperance, afterwards the wife of Captain William Green, R.N. Both are seated in an apartment with an Indian pipe-bearer standing behind, and either a head-servant (native major-domo) or an important visiting servant, standing, bending in front of them, and holding a long and elaborate staff in his hand. The lady is in white, and holds a book, the man holds the mouthpiece of his hubble-bubble. 40 × 45.

Suetonius Grant Heatly was the eldest son of Andrew Heatly, of Newport, Rhode Island, America, and of his wife Mary, daughter of Suetonius Grant and Temperance Talmage.

Suetonius Heatly was born 1751, and died in Bengal in 1793. He was Magistrate of the

Province of Dana: and a judge in the East India Company's Service. He died unmarried. His sister Temperance (Mrs. William Green), and her husband, afterwards settled at Utica, N.J. in the United States, where they still have many descendants.

(Her sister Mary Heatly, who married Captain James Tod, was the mother of Colonel James Tod, the Historian of Rajasthan, and great-grandmother of the present owners of these pictures.)

The Heatlys were all Loyalists in the War of Independence. They left the country, but Captain and Mrs. Green went back to America (U.S.A.), after the War. 40 × 45.

The picture was sold to its owner by Agnews. P.
A portrait representing Patrick Heatly, second son of Andrew Heatly of Newport, Rhode Island, America, merchant, and of Mary his wife. He is seated in a landscape, on rocks (a building up behind), with an Irish red setter dog. He wears a green coat, with yellow breeches, white vest and hose. He is shading his eyes with his beaver hat. He is supposed to be looking out to sea, watching the ship which takes his sister Temperance (of whom he was very fond) away from India to America, with her husband, Captain W. Green. P.

Patrick Heatly was in the East India Company's Service, and after he settled in England was of the East India Company's secret Council. He was born in 1753 (in America), and died in 1834 (in England). He lived in Hertford Street, Mayfair (36 or 39 I believe—J. H. B.). He married Miss Anne Carey, but they had no children. 37½ × 31½.

BOOTHBY, MISS.

15, *Carlyle Square*,
Chelsea.

Large group of seven figures in the open air. The Duke of York is in the centre seated. On his right stand Harry St. John with Sir William Boothby and two greyhounds. On his left is Lord Palmerston. In front of him

is Murray, and to the left of these two Lord Lucan and Topham Beauclerk. P.

N.B.—There is said to be a replica of this picture at Windsor Castle in a corridor.

BOOTHBY, SEYMOUR, ESQ. Portrait of Sir William Boothby the General on horseback. P.

BRADNEY, COL., C.B. Portrait group representing Sir John Hopkins, *Queen Victoria Rifles,* great-grandfather of the owner, Lady Hopkins, *Fovant,* his wife, two sons, William, born 1751, and *Salisbury.* Charles, born 1761, and three daughters, Mary Anne, born 1753, Elizabeth 1755, Amelia 1757 (one of the three becoming Mrs. Bradney, the owner's grandmother) with Dr. Boutflower.

The group is represented in a room having a large window. There is a round table on which is a tea equipage. One lady is playing on a harpsichord and another turning over the music. This latter is Elizabeth, afterwards Mrs. Bradney.

The picture is at Talycoed Court, Monmouth, and is believed to have been the group exhibited in the Royal Academy in 1769. The ages of the children agree almost exactly with the apparent ages of the children in the picture. 41 × 33. P.

BRENTFORD. A painting of the Last Supper, included in which *St. George's Church.* are portraits of the artist and his wife. P.

BRIDEWELL HOSPITAL. Full-length portrait of Sir Richard Glyn (1769), *New Bridge Street,* President of the Hospital. *Blackfriars, E.C.*

BRIDGEMAN, WILLIAM A group of persons in a room. Colonel Polier, C. ESQ., M.P. a Swiss, who was afterwards murdered by his *13, Mansfield* native servant, is represented ordering some *Street,* fruit from two native attendants. Colonel *Portland* Martin, a Frenchman, from whom a house *Place.* called Martinière took its name, is explaining the drawings and plans of this house, which he was about to build on the river-bank, near to Lucknow, to Major Wombwell, who is sitting near to him. The plans are held by a native.



Painted by Sir Martin Sheppard.

GENERAL DON WILLIAM HERVEY, SON OF JOHN LORD HERVEY,
 B. 1711.

Zoffany is also represented seated before an easel, and on the wall are several other pictures, also the work of the artist.

The picture, which is a very large one, is said to be dated 1788. P.

BRIGHTON, CORPORATION OF.

Portrait of Dr. Richard Russell. Green coat, reading a book. 49 × 39. P
Whitechapel Exhibition, 1910 (321).

**BRISTOL, THE
MARQUIS OF.
*Ickworth,
Bury St.
Edmunds.***

Lady Mary Fitzgerald (1726–1815) seated. Costume, puce-coloured dress, white satin cloak over the shoulders, and white wool scarf round the neck with a band of violet ribbon round the throat. On the right wrist is a bracelet with a miniature. P.

This was Mary, daughter of John, Lord Hervey, by his wife Mary, daughter of John Nicholas Lepel, wife of George Fitzgerald of Turlough Park, Mayo. She was burnt to death at the age of eighty-nine. (33.)

Lady Caroline Hervey (*ob.* 1819 at the age of eighty-three). Seated figure in pink costume, with black lace over-bodice, white lace sleeves. She wears a miniature on the right wrist, which may, perhaps, represent Lady Mulgrave, and a glove on the left hand. P.

This was Caroline, fourth daughter of John, Lord Hervey, by his wife Mary Lepel. (49.)

Lady Emily Hervey. Full-face figure, leaning over a balustrade, blue costume, black lace over the powdered hair, the hands in a muff. P.

This was Lady Emily Caroline Nassau, daughter of John, Lord Hervey, by his wife Mary Lepel. She died unmarried in 1814 at the age of eighty-three. (57.)

General the Hon. William Hervey (1732–1815). Figure in uniform, with the right hand on the hip, and the left pointing downwards. Oval. P.

This was William, fourth son of John, Lord Hervey, by his wife Mary Lepel. (114.)

Group representing Lord and Lady Mulgrave,

Lady Hervey, Augustus, third Earl of Bristol, Mr. George and Lady Mary Fitzgerald.

Lord Mulgrave is in a blue coat, Lady Mary Fitzgerald in a blue dress, Lady Mulgrave in a white dress with pink apron, Mr. George Fitzgerald in a puce coat, Lord Bristol in naval uniform, and Lady Hervey in a pink dress.

The group represents Captain John Augustus Hervey taking leave on his appointment to the command of a ship. $39\frac{1}{2} \times 49$. P.

R.A., 1891 (97).

Lepel, Lady Mulgrave. Seated figure in blue costume, with lace over the shoulders, and a lace cap on the head. The right hand holds the end of the lace fichu, the left a blue bag which rests on the lap. P.

This was Lepel, daughter of John, Lord Hervey, and Mary Lepel. She married in 1743 Constantine Phipps, first Lord Mulgrave, and died in 1789.

A lady, name unknown. Seated figure, in puce-coloured dress, trimmed with fur, and having a fur muff. Painted about 1760, and attributed by some critics to Zoffany.

Frederick Augustus Hervey, fourth Earl of Bristol, Bishop of Cloyne and Derry. Seated figure, in black gown with white bands, the right hand has the fourth finger upwards. There is a ring on the little finger, the left hand holds a book open at the title-page with an engraving. Oval. P.

George William Hervey, second Earl of Bristol. Figure standing in peer's robes holding a coronet in the left hand beside a table. On the chair near by rests the Privy Seal Bag.

This picture has been engraved in mezzotint by Watson.

BROKE, EDWARD, ESQ.
*Ufford,
Woodbridge,
Suffolk.*

Richard Savage Lloyd and Miss Cecil Lloyd of Hintlesham Hall, Suffolk. Miss Lloyd is seated on a white garden-seat and Richard Savage Lloyd standing by, amid park-like scenery. 30×24 .

LADY MARY FITZGERALD



LADY MARY FITZGERALD, WIFE OF JOHN, LORD HERSCHELL, AND
DAUGHTER OF THE MARQUESS OF ELY, MARY
FITZGERALD, 1740-1801.





Portrait of Hervey

PORTRAIT OF FREDERICK AUGUSTUS HERVEY, 4TH EARL OF BRISTOL, 4TH EARL OF DEVON
AND DERBY

BROWNE, REV. C. C.
MURRAY.
Hucclecote
Vicarage,
Gloucester.

Portrait of Jonathan, the old gardener at Clare Hall, to Mrs. Prowse of Wichen Park, Northamptonshire. The lady was the sister of Granville Sharp, and is also represented in Mr. Lloyd Baker's picture. She was the great-grand-aunt to the wife of the owner. The portrait of the old gardener is said to have been painted on the door of a travelling chaise, while Zoffany was waiting to have the opportunity of painting the portrait of his mistress.

BUCCLEUCH, THE
DUKE OF.
2, Grosvenor Place,
London.

Group representing two persons. Supposed to be Sheridan and Mrs. Robinson (Perdita). The man is in a brown coat, green breeches, white stockings, black shoes, and has a black hat. The lady is in a pink under-dress, with a white muslin skirt over it. She is on a low seat near the ground, and is listening to him; he is upon a higher seat, or upon a stile, near to a tree, and apparently is either reading or reciting from a book in his hand. P.

Bought in 1868 at Christie's from the C. K. Sharpe Collection. Exhibited in 1867 as a Romney. 49 × 39.

BUCKINGHAMSHIRE,
THE EARL OF.
Camperdown
House,
Dundee.

Sir William and Lady Mary Duncan. Lady to the left in white, seated in red chair. Man standing to the right in white wig, black coat and breeches and white stockings, red drapery over table in centre between figures, and falling over globe on stand. Pilasters in centre with looped-up curtains and books below. View of trees and park to the left. Small size. Not seen.

BULWER, THE FAMILY
OF THE LATE SIR
HENRY.

Group representing Dibdin, his second wife and his daughter. He is seated at a spinet, and has, apparently, been transcribing a song with music, as he has a pen and paper in his hand. He is turning round to greet his wife, who is entering the room, perhaps with the idea of asking him to come out for a walk, because she holds his hat in her hand. With her is her daughter. P.

In the catalogue of the Whitechapel Gallery, item 93, appears a note respecting this picture, to the effect that Dibdin, according to an old playbill of the *Beggar's Opera*, May 16, 1767, accompanied Miss Buckley upon a new instrument, perhaps the spinet.

BUTE, THE MARQUIS OF. He is believed to have a portrait of the children of the Prime Minister, Lord Bute.

CALCUTTA. Portrait of Governor J. Z. Holwell, Governor of Fort William in Bengal, 1760. Lent at one time to the Victoria Memorial Hall.

Government House.

N.B.—There is said to be another picture of the same Governor at Delhi, possibly by Zoffany. Probably neither are by Zoffany, *see* p. 99.

CALCUTTA.
Judges' Library.

Portrait of Sir Elijah Impey, represented standing. The picture is inscribed "Zoffany 1782" but is believed to have been painted in 1783. Perhaps not by Zoffany, *see* p. 99.

CALCUTTA.
St. John's Church.

Painting of the Last Supper, *see* various details separately given. P.

CALLEY, BRIGADIER-
GENERAL JOHN.
*Burderop Park,
Swindon.*

Portrait of Mr. Chase, the well-known raconteur.

CARLISLE, THE EARL OF. Garrick as Abel Drugger with Burton and Palmer in the *Alchemist*, Act II. scene vi.
*Castle Howard,
York.*

$41\frac{1}{2} \times 39$.

R.A., 1770.

R.I., 1814 (80); 1840 (81).

Whitechapel, 1906 (125); 1910 (32).

Grafton, 1897 (97).

Guelph, 1891 (361).

Foote as Major Sturgeon in *Mayor of Garrett*.

$39\frac{1}{2} \times 50$.

R.A., 1764.

R.I., 1814 (99); 1840 (80).

Grafton, 1897 (76).

Whitechapel, 1910.

Bought of Michael Bryan.

Foote and Weston in *Devil Upon Two Sticks*,
Act III, Scene ii. 40 × 50.

R.A., 1769.

R.I., 1814 (94); 1840 (82).

Whitechapel, 1910 (10).

Grafton, 1897 (79).

Guelph, 1891 (317).

Bought of Michael Bryan.

CARTWRIGHT, MRS.

1, *Camden Hill*
Terrace,

Kensington, W.

Water-colour group representing John Wombwell
and a friend in India (attributed to Zoffany).

Whitechapel, 1908 (165).

Also a portrait of a Persian lady who lived with
John Wombwell and whose daughter married a
Mr. Cartwright.

CHARTERIS, HON. EVAN.

96a, *Mount Street,*
Berkeley Square.

Portrait of Thomas King as Lord Ogleby.

Small full-length standing in a landscape, pink
costume, richly laced waistcoat, three-cornered
hat under his arm, white wig. Canvas 14 × 11
P.

R.A., 1908.

Portrait of a man in a red costume, with a long
deep greenish-coloured waistcoat, white stock-
ings, and black shoes, standing near to some
trees in a landscape. This part of the picture
is evidently the work of Wilson. P.

CLARKE, COLONEL
STEPHENSON.

Bordehill,
Cuckfield.

Portrait of Mr. John Clarke, of the Rookery,
Lower Tooting, painted between 1780 and
1795. We have not seen this portrait.

COCKBURN, MRS. or
MISS.

29, *Crafton Road,*
Acton.

Portrait group representing the grandfather and
grandmother and mother of the owner's mother,
all members of the family of Jewell. We have
not seen this painting.

COLVILE, LADY.

Portrait of William Eden, first Lord Auckland.
Small full-length seated in his studio. It
originally belonged to his daughter, the Hon.
Mrs. Colvile.

CONGREVE, LIEUT.-
GENERAL, V.C.
13th Corps,
3rd Army.

Portrait of Sir William Congreve, F.R.S., Bart.
1772-1828.

Inventor of the life-saving rocket, being shown
round the ramparts of Woolwich by his father,
Lieut.-Colonel Sir William Congreve, Bart.,
who was then in command.

COOTE, EYRE.
*West Park,
Damerham,
Salisbury.*

Portrait of Sir Eyre Coote.

COOTE, SIR ALGERNON.
*Ballyfin,
Queen's Co.,
Ireland.*

Portrait of Sir Eyre Coote.

CRADDOCK &
BARNETT (MESSRS.)
10, *Dudley Road,
Tunbridge
Wells.*

Small portrait of James Boswell, in a wig, wearing
a light grey coat, showing the head and upper
part of figure only, possibly cut from a much
larger picture.

On the back of the panel on which the canvas is
mounted is written in old ink "J. Boswell, by
Zoffany." A similar inscription is written in
pencil with the initials "W. J. A." which refer
to Sir William James Alexander. On the
frame is written "Fisher, Leadenhall Street."
P.

Sir W. J. Alexander is stated to have formed his
collection about 1850, and on his death he left
a portion of it to his niece, Mrs. Leicester Hib-
bert, who resided in Tunbridge Wells, and the
picture was purchased in the sale of her goods
after her death. There appears to have been a
family connection between the Alexanders
and the famous collector George Hibbert.

CRAWFORD, THE
EARL OF.
*Heigh Hall,
Wigan.*

Standing portrait representing Henry Duncombe,
uncle to the first Lord Feversham, a personal
friend of John, first Lord Muncaster, great-
grandfather to the present owner, and from
whom the picture descended.

Costume, light buff-coloured coat, breeches, hat
and stock black. The figure is represented
standing in a brown olive-toned landscape, a

few inconspicuous red poppies being the foreground. $38\frac{1}{2} \times 29$.

Exhibited at the Birmingham Exhibition, July 1900 (81); New Gallery 1898 (151).

N.B.—The family tradition states that Mr. Duncombe is leaning against Lord Muncaster's tomb. There is certainly a large block of stone of a monumental character near to the figure, but there is no inscription or other evidence to show that it is a tomb. P.

CROSSE, MRS. WARREN. Half-length portrait of Mr. Charles Dumergue, one of Zoffany's executors, wearing a scarlet coat, and having powdered hair.
Creswell Gardens, South Kensington.

CUNLIFFE, MR. A. P. Portrait of three children in a group, names unknown, blowing bubbles. The boy in the middle is in scarlet with a large white muslin collar, the other two children are in white with pink sashes. Engraved in colours by Martindale. Bought from Messrs. Tooth.
9, Arlington Street, S.W.

CURZON, THE EARL. Group representing Warren Hastings and his wife and her ayah bequeathed by Miss Winter to whom it had passed from Mrs. Warren Hastings. The man is in white with a purple coat and holds his hat in his hand. The lady is in a yellow costume and wears also a double row of pearls. The ayah stands behind her under a tree. In the distance is their house and a bodyguard of troops with elephants.
1, Carlton House Terrace, W.
(For the Calcutta Memorial Building.)

DANIELL, MR. Superb representation of *Love in a Village*,
JAMES W. Shuter, Beard and Dunstall. It belonged to
7, Royal Crescent, Bath. Beard, and came to its present owner through nieces, direct from its original possessor.

DASHWOOD, MRS. Very large group representing different members of the Auriol Family. In the centre of the group are two ladies, Charlotte, afterwards Mrs. Thomas Dashwood, in green, and Sophia, afterwards Mrs. John Prinsep, in gold satin, represented seated at a round table drinking tea, while behind are two native servants, who appear to be pouring out the tea and handing it. There are tea-cups and saucers on

the table, and two silver ornaments. Near by is Thomas Dashwood, second son of Sir James, of Kirklington, Oxford, in purple coat, white vest, black breeches and shoes and white stockings, seated at another table playing chess, and on the opposite side of the table is his companion James Auriol, wearing a green coat, white vest and breeches, green stockings and black shoes, standing receiving a letter from a native servant. Another native servant stands close by.

At the opposite side of the picture are three men, two standing and one seated, and behind one of them is a native servant in pink costume, holding a pipe. The standing figures are Charles Auriol, in red uniform with white facings, white vest and breeches and black boots, and John Auriol in purple coat and white vest, black breeches, white stockings and black shoes. The seated figure is John Prinsep, the other son-in-law, and he wears a brown coat. P.

There is a copy of this picture belonging to Mrs. Praed at 108, Gloucester Place, Portman Square.

DAVIES, GENERAL H. F. Portrait of Warren Hastings. 28 × 22.

R.A., 1879 (12).

Whitechapel, 1906 (238).

DAVIES, W. J.
The Friars' House,
Hereford.

Portrait of Zoffany by himself. Standing figure in sage-green coat, waistcoat and breeches, white neck cravat and white stockings and black shoes. He is leaning upon a maulstick, and in the other hand carries a palette set with colours and a sheaf of brushes. Background brown. Canvas 40 × 18. P.

Perhaps the one at the R.A. in 1771.

DE CASTRO, J. PAUL, ESQ. Portrait of Daniel De Castro, East India Merchant, married August 6, 1766.

1, *Essex Court,*
Temple, E.C.

Portrait of Sarah Judith De Castro, wife and niece of above, *ob.* 1824.

DESART, THE EARL OF.
Desart Court,
Kilkenny,
Ireland.

Large portrait of Colonel the Hon. William Cuffe, M.P. for Kilkenny, represented standing. N.B.—It hangs in the entrance hall, see *Georgian Mansions in Ireland*.

DESBOROUGH, LADY.
Panshanger,
Hertford.

George, third Earl Cowper, Countess Cowper, Mr. and Mrs. Gore and the two Miss Gores. Lord Cowper is standing in a green coat, pink waistcoat and breeches; Lady Cowper is in a pink dress; her father, Mr. Gore, is playing the violincello; Mrs. Gore in a grey gown! Miss Emily Gore, in blue, playing the harpsichord and the youngest in white brocade. Canvas 37 × 30. P.

Countess Cowper was the daughter of Charles Gore, Esq., of Southampton. Her parents took her to Italy for her health, where the family resided for a long time. Mr. Gore is supposed to have been the original of Goethe's "travelled Englishman" in *Wilhelm Meister*. Mrs. Delany, in one of her amusing letters, mentions the meeting of Lord Cowper and Miss Gore at Florence, "when little Cupid straightway bent his bow."

They were married at Florence, and on that occasion Horace Walpole condoles with Sir Horace Mann on the prospect, as he would lose so much of the society of his great friend, Lord Cowper. Both Lady Cowper and her husband were in high favour at the Grand-Ducal Court of Tuscany, and the former was a great ornament of the brilliant (but by no means straight-laced) society of the day. Miss Berry speaks in very high terms of Miss Gore, who resided with her married sister. Three sons were born to the Cowpers in Florence. (*Panshanger Catalogue*, p. 308.)

Painted at the Villa Palmieri, Florence, which belonged to George, third Earl Cowper. He is standing up in the picture; Lady Cowper is in a pink dress; her father, Mr. Gore, is playing the violincello; Mrs. Gore and her youngest daughter are in grey, and Miss Emily Gore is playing the harpsichord. This picture was given to the sixth Earl Cowper by his brother, the Hon. Spencer Cowper, who bought it at Florence in 1845 for £20. It was strongly suspected that it was stolen from the

Villa with many other objects of value when Lady Cowper died there at an advanced age in 1826.

II. Nat. Loan Exhibit, Grosvenor Gallery No. 80, p. 94

Whitechapel, 1908 (157).

There is also another picture at Panshanger attributed to Zoffany.

DRUMMOND, G., ESQ.
Drummond's Bank,
London.

Portrait of Andrew Drummond. The portrait of Mr. Drummond is a large oval one representing him seated, holding his crutched-top walking-stick with one hand and his hat with the other. He wears a wig, and his black-and-white dog is beside him. They are both on a bench under a tree. 89 × 70. P.

B.I., 1855.

R.A., 1872 (274).

This picture has been engraved.

A group of the Drummond family.

The picture represents Andrew Drummond, the fifth son of Sir John Drummond, by his wife Margaret, daughter of Sir William Stewart of Innernytie. This Sir John was the grand-nephew of Lord Maderty, and brother of the fourth Viscount Strathallan.

Andrew Drummond married in 1716 Isabella Strahan, and by her had two children, John Drummond, of Stanmore, M.P., and Isabel, wife of Captain Peters. Andrew Drummond, who was the founder of Drummond's Bank, died on February 2, 1769, at the age of eighty-one. His wife pre-deceased him, and died on February 13, 1731.

The picture gives the portraits of three generations. Andrew Drummond himself is represented seated. In one hand he holds his gold-headed walking-stick, in the other his snuff-box and hat, and inside the latter is represented his silk pocket-handkerchief. The stick is still to be seen at the Bank, in the Bank parlour. He used it in his famous walk from Glasgow to London. Seated beside him on the right is his daughter-in-law Charlotte,

daughter of Lord William Beauclerk, and wife of his only son, John Drummond. She has a costume of pale yellow and cream-coloured material over a blue petticoat. Beyond her stands their daughter Charlotte, afterwards married to the Rev. Henry Beauclerk, the sleeves and over-dress of her costume being deep rose-coloured satin over a white under-dress. On the extreme right of the picture stands her brother George, holding his hat, in which is a bird's nest, and with the other hand exhibiting to his sister an egg from the nest. He afterwards married Martha, the daughter of Thomas Harley, the son of the third Earl of Oxford. P.

Mr. John Drummond the M.P. is seen standing on the left of the picture talking to his youngest son John, who is being held on to a pony by a groom, dressed in the Drummond grey-coloured livery. Near by, on horseback, is Mr. John Drummond's daughter, Jane Diana, who was afterwards married to Mr. R. Bethel Cox. She is wearing a light blue riding-habit and yellow vest. The figure of the old gentleman, Mr. Andrew Drummond, who has his dog by his side, is practically the same as that in the full-length portrait of him by Zoffany, which also belongs to the same owner. The picture was painted at Stanmore in Middlesex, and is one of Zoffany's happiest out-of-door conversation pieces. In the extreme distance in the centre of the picture, the town of Harrow-on-the-Hill can be seen lightly indicated.

The group is peculiarly important, because of the presence in it of the old gentleman who appears alone in the other picture. 63 × 41.

Another portrait of Mr. Drummond in a coat trimmed with gold lace and holding a snuff-box.

DRUMMOND, MALDWIN, He also possesses another version by Zoffany of the portrait of Andrew Drummond, the same portrait as the one in London.

Esq.

Cadland,

Southampton.

Picture representing some beggars, stated to

have been drawn from life near Stanmore. There is a woman in red seated near the road nursing a baby, two other figures are standing near, one of them being an old man. 30 × 36. Exhibited at the British Institution in 1840.

DURHAM, EARL OF.
Lambton Castle,
Fencehouses,
Durham.

Garrick and Mrs. Cibber in the *Farmer's Return*. Garrick is in bluish-grey costume, with yellow breeches, and wears brown rough boots. Mrs. Cibber is in green with white apron and fichu and white cap with blue ribbons. The maid is in similar costume, and has red ribbons in her cap, the boy is in green. The interior is a cottage, Garrick is smoking a pipe, Mrs. Cibber holding a jug. P.

Exhibited at the Royal Academy, 1762.
No. 10 in Lord Durham's catalogue.

Garrick and Mrs. Cibber as Jaffier and Belvidera in *Venice Preserved*. The scene is Venice at night, with water, moonlight, and a lighted lamp on the pavement. Garrick, holding a dagger, is in deep blue with a yellow vest, Mrs. Cibber, kneeling before him, is in a greenish-blue costume, elaborately trimmed with black.

Exhibited at the Royal Academy, 1763.
No. 9 in Lord Durham's catalogue. P.

Mr. and Mrs. Garrick at tea at Garrick's villa at Chiswick. Dr. Johnson is seated on a chair apart from the group, and wears a blue costume, trimmed with gold lace, and a wig. Mrs. Garrick is at the tea-table, and is in white costume with a hat. There are two dogs near her. Garrick in violet costume stands behind her. Mr. Bowden is sitting near, and is in blue with a yellow vest, his three-cornered hat lies on the ground, and a third dog is near to it. George Garrick is fishing, and wears a red coat. The scene is on the banks of the Thames, and there are trees and houses in the distance.

N.B.—According to one account, the lady is said to be Mrs. Thrale, and not Mrs. Garrick, and according to yet another she is declared to be Mrs. Bowden.

No. 7 in Lord Durham's catalogue. P.

Shakespeare's Temple at Chiswick, sometimes called "Pope's Villa," with Mr. and Mrs. Garrick. Mr. and Mrs. Garrick stand on the steps of the temple. He wears a white coat, blue breeches, a long blue vest, and a stick in his hand, she is in blue and holds a fan. A child is also standing on one of the steps, and by the side of the temple is the figure of a servant who is bringing in some food. A man stands near the river-bank, and a very large St. Bernard dog is seated in the foreground. Is this, perchance, Dragon, the dog to whom Hannah More addressed an ode?

No. 8 in Lord Durham's catalogue. P.

The above four pictures are said to have been bought by the second Earl of Durham at Garrick's sale for £25 each.

DYSART, THE EARL OF. A group of six men, said to be members of the Tollemache family in the smoking-room is attributed to Zoffany.

EDGCUMBE, SIR
ROBERT.
*Quay House,
Newquay.*

Portrait of Edward Pearce (1725-1810), great-grandfather of the owner, represented in brown coat and waistcoat, the latter showing a lining of rose pink, pale buff breeches, and black top boots. Canvas 25 × 18½. P.

EDWARDS, MR. F.

Portrait of Beneram Pundit, the Vakeel, or Minister of the Rajah of Berar. 33½ × 24.

The original painting executed at the request of Warren Hastings (and until now in the possession of a member of the Hastings family), as a record of his gratitude and friendship for a man who rendered him great service during the Benares Insurrection. Hastings had a great affection for the picture and it was always hung in his dining-room.

"Beneram Pundit and his brother have shewn an uncommon attachment to me. You will like them for it."—*Hastings' Letters to his Wife.*

"When I was at Benares in 1780, I bestowed a piece of land in Gâzeepor on Beneram Pundit. . . . If . . . the family have been deprived of this property I will entreat you to put them in the way to obtain the restitution of it."—*Hastings' Letter to Sir Charles D'Oyly.*

An account of the services rendered by Beneram Pundit will be found in selections from the State Papers of the Governor-General (Warren Hastings); Vol. II., pp. 165–167. Mention also is frequently made to Beneram Pundit in *Hastings' Letters to his Wife.*

EHRRICH GALLERY.
New York.

Picture entitled "The Porter and the Hare," depicting two schoolboys reading a tablet attached to a hare which is being carried by a porter. The picture is signed "Mr. Zoffany Pictor," and is probably the original. 30 × 25. P.

R.A., 1769 (213).

Portrait of a man unknown, bought as a portrait of Ozias Humphry but not representing him. 26 × 21.

ESSEX, THE EARL OF.
Cassiobury Park.

Picture of Garrick as Sir J. Brute. 30 × 24.

R.A., Winter Exhibition, 1884 (55).

N.B.—Lord Normandy exhibited a picture with a similar title at the Grafton Gallery in 1897.

FAIRBAIRN, J. BROOK,
ESQ.
Ardwick,

Walton-on-Thames.

Group representing two men seated over a table on which is a punch-bowl, and smoking long clay pipes. Behind the two figures is represented a picture hanging on the wall, and part of another one. The group is evidently a part of a much larger picture, from which it has been cut. The foot of the table is missing, and part of the shoe from one man's foot, while the unusual perspective proves that there were originally more figures in the group. It is a very full rich colour, and

originally belonged to the owner's father, the late Sir Thomas Fairbairn, but there is no record concerning the place where he obtained it.

FARREN, MRS.
*The Mount,
Inchbrook,
Stroud.*

Portrait of William Farren, her great-grandfather, in fancy costume. He was the father of William Farren the actor, and grandfather of the third William Farren, also an actor, the last of whom is said to have been the best, Sir Peter Teazle, who was ever seen on the stage.

FAWKES, ADMIRAL SIR
WILMOT.
*Steelcross House,
Eridge,
Sussex.*

Portrait of Miss Fenton, daughter of William Fenton of Carr House, York, whose sister married the great-grandfather of the present owner, Mr. Lee.

Miss Fenton is represented as a Vestal Virgin holding up her veil with her left hand, and having in her right hand a vase with a handle. She wears sandals, and in the background is a purple curtain and a column. She afterwards became Mrs. Hoyle. The picture has never been out of the possession of the family. *Circa 36 × 27.*

FISHER, REV. F.
LEYCESTER.
(Address unknown.)

Two groups by Zoffany, both painted between 1770 and 1790, and lent to an Exhibition at Bath.

- (1) Peter Friell and a friend.
- (2) Mrs. Friell and her sister.

FLEISCHMANN, LOUIS,
ESQ.
59, Brook Street.

Portrait of Dr. Thomas Hanson in mulberry-coloured costume, seated under a tree, and holding a walking-stick. *Circa 36 × 24.*

Japan Exhibition, 1910 (15). P.

There is a portrait in Berlin of the same man.

FLORENCE.
The Uffizi Gallery.

Portrait of Zoffany in a fur robe. Reproduced in Museo Fiorentino Ritratti di Pittori.

FRESHFIELD, DOUGLAS,
ESQ.
*Wyck Cross Place,
Forest Row,
Sussex.*

Portrait of a woman unknown, twenty to thirty years old, in a pink dress open in front, with what appears to be a sprig of jasmine fastened on the bodice. Her hair is dark, and has pearls entwined in it. She has blue eyes.

On the back of the picture is the following inscription—

"Susanna Trusson gives this her picture to Mrs. Ann Lynn by her desire and that if she wished to part with it, to give it to some of Susanna Trusson's family, either brother or sister, 10 July, 1790."

Oval, 12 × 10. We have not seen this.

GARLE, JOHN ACTON,
ESQ.

*Chipstead,
Surrey.*

Scene from *Love in a Village*, representing Foote, Shuter and Dunstall. 50 × 40.

The portrait was bought by the owner's grandfather, *circa* 1830, for £1000, and was lent to the Portrait Exhibition at South Kensington in 1867.

Item 614, R.A., 1767 (?).

GARRICK CLUB.

(The numbers and critical remarks are from the Club catalogue.)

23. Scene from the *Clandestine Marriage* (1768–1769). King as "Lord Ogleby," Mrs. Baddeley as "Fanny Stirling," and Baddeley as "Canton."

This picture was painted by the express command of George III, after witnessing Mrs. Baddeley's performance. Purchased in 1851. Engraved by Earlom.

101. Thomas Weston (1737–1776), Comedian. As Billy Button in the *Maid of Bath*. Small full-length, brown coat, pink waistcoat.

A comedian distinguished by his breadth of humour, by-play, and absorption in the business of the scene. Garrick had a high opinion of his ability, and specially as "Abel Drugger," Garrick's own part. As "Scrub," *Beaux Stratagem*, it is reported Weston's humour was too much for Garrick's equanimity as "Archer." Weston died early a victim to habitual intemperance.

104. Scene from *Speculation*, Covent Garden, 1795. Munden as "Project," Quick as "Alderman Arable," and Lewis as "Tanjore."

Painted by desire of His Majesty King George III. Quick's portrait is repeated in the picture behind him.

116. Thomas Knight (1764-1820), Actor and Playwright, as Roger in *The Ghost*. Small full-length, wearing a white smock.

Of a Dorsetshire family of good position. Introduction to Macklin, led him to adopt the stage. Chiefly connected with Covent Garden Theatre. Excellent in coxcombs and rustics, associated with Lewis in management of the Liverpool Theatre, of which he was part lessee. His line of business had much in common with his contemporary "Edward" or "Little Knight." After his retirement he took up the life of a country gentleman. Knight died at Manor House, Woore, Shropshire. His wife, Margaret Farren, was sister of the Countess of Derby.

R.A., 1796.

120. David Ross (1728-1790), Actor and Manager. As Hamlet. Small full-length, black velvet suit, holding a book. P.

Of Scottish extraction. Educated at Westminster, pupil of Quin, engaged by Garrick, a good personality and pleasing address distinguished him in the "fine gentleman," and he had every requisite for the stage save application. Management of the Edinburgh Theatre landed him in difficulties. Indolence and high living contributed to his troubles. Churchill sums him up fairly—

"Ross (a misfortune which we often meet),
was fast asleep at dear Statira's feet." Buried in St. James' Piccadilly, James Boswell posing as chief mourner.

The story of the young man whose conscience was smitten by witnessing Ross's performance of *George Barnwell* (very effective), and who for many years is reported to have sent the actor annually a ten-pound note in recognition of the donor's reformation, is not a mere green-room tale, but a fact.

Grafton Gallery, 1897 (93) when belonging to Irving.

124. David Garrick (1717-1779), as Lord Chalkstone. Small full-length, holding a crutch, red waistcoat.

Garrick introduced this character in his dramatic satire *Lethe*, for Mrs. Clive's benefit, Drury Lane, March 27, 1756.

B.I., 1865 (176) 13.

135. David Garrick (1717-1779). (Full face). P.

378. Scene from *Venice Preserved*, Act IV. Garrick and Mrs. Cibber as "Jaffier" and "Belvidera."

384. Thomas King (1730-1805.) As Touchstone in *As You Like It*. (See No. 28.) In harlequin dress.

386. Scene from *Macbeth*, Act II. Garrick as "Macbeth"; Mrs. Pritchard as "Lady Macbeth." Engraved. P.

447. Charles Bannister (1738-1804). Actor and Singer. Father of Jack Bannister. Presented by William Banting.

449. Scene from the *Village Lawyer*. John Bannister as "Scout," Parsons as "Sheepface." Treated by de Wilde. (See No. 114). Presented by William Banting.

475. William Parsons (1736-1795). As old Man in *Lethe*.

N.B.—An anonymous author, writing in 1824 on "British Galleries of Art," refers to several of Zoffany's pictures which were then in Mr. Mathews' theatrical gallery, and are now in the Garrick Club. The picture of King and Mrs. Baddeley he describes as "truly exquisite, merely as a work of art, but when regarded as including the portraits of two most accomplished artists in their way, doubly valuable." Further on, he speaks of it as painted in "every part with great care and skill." Writing about the group of Garrick and Mrs. Pritchard, he says that, "the countenance of Garrick is highly expressive and characteristic, but," he adds, "there is a singular want of truth and propriety in the



M^{rs} Robinson (Mary Parby)
Perdita
as Rosalind in 'As You Like It'

attitude of the lower limbs." He comments unfavourably upon the costumes worn at that time upon the stage, saying that Macbeth was attired in a suit that would form an excellent model for a Lord Mayor's State footman. The same writer alludes very favourably to Zoffany's picture of "Garrick and Mrs. Cibber," while the group of "Quicke, Lewis and Munden," he characterises as admirable, and says that the expression of Garrick in his picture of "Lord Chalkstone" is given "with great spirit and force, and shows in a very striking manner the comic powers of Garrick's countenance." He also refers briefly to Zoffany's portrait of Ross in the same gallery.

GARRICK, GEORGE.
(A descendant of),
in London.

Group representing a scene in *The Provoked Wife*, by Vanbrugh. Sir John Brute (David Garrick), is masquerading in female attire when the "Watch" attempt to arrest him. Sir John knocks down one, and lays about him on the rest.

The watchman as well as Sir John Brute are all portraits, and in the order in which they stand are (from the left), Vaughan, Hallet, Clough, Parsons, Watkins and Phillips. The picture passed from David to George Garrick and has never left his descendants. P.

It was engraved by Finlayson as after a picture by Zauffelly—an error on the part of the engraver. The print is very rare.

GLASGOW, CORPORATION OF.

Group representing a family party, or "the Minuet." From the McLellan Gallery, bought by Glasgow in 1854. 39 × 49.

GLENCONNER, LORD.
34, *Queen Anne's*
Gate.

Portrait of Miss Stephens the actress, afterwards Lady Essex. 12 × 9½. P.

GOLDMAN, THE HON.
MRS.
Walpole House,
Chiswick.

A group of three figures, a father and two sons, in a garden, the boy on the right, flying a kite. The father wears a long blue coat and breeches and red waistcoat; the boy beside him a brown

coat and pale yellow breeches, and the boy flying the kite in similar costume. The names of the persons are unknown. The picture was left to its present owner by a Mr. Friedlander, who bought it from Mr. Martin Colnaghi. He acquired it at Christie's, June 1900, for £105. Exhibited by Zoffany at the Society of Artists in 1764, No. 141, when it was described as a family group. It is an exceedingly fine work.

GRAHAM, SIR REGINALD Family group representing Sir Bellingham
H., BART. Graham, fifth Baronet (1729-1790) seated,
Norton Conyers, his son Bellingham in a red coat, afterwards
Melmerly, sixth Baronet, standing near, and Elizabeth,
Yorks. his daughter, who married John Smith in 1765,
and Catherine, another daughter, who married
Henry Francis Fulk Greville in 1766. They
are all under a tree in the park, which has ever
since been known as the Zoffany tree.

39½ × 49. P.

R.A., 1878 (230).

A sketch of Sir Bellingham Graham, fifth Baronet.
(1729-1790).

A sketch of Mistress Ellis the Housekeeper at
Norton Conyers in 1780.

GREENE, T. W., ESQ.
22, *Park Square East,*
Regent's Park.

A clock by Rimbault with the face painted by
Zoffany in the early days of his coming to
England. On it in a panel are five men's
figures, one at a forge, one knife-grinding,
one at an anvil, etc. There is a windmill in
the distance. The men's arms move with
the minutes, the windmill with the hours. P.

GREENWICH HOSPITAL.
Gallery in the
Painted Hall.

Group representing the death of Captain James
Cook at Owyhee, February 14, 1779. No. 57.
Presented by J. K. Bennett, Esq., executor
to Mrs. Cook the widow, in 1835.

The group represents the scene when Cook
had landed, accompanied by Lieutenant
Phillips of the Marines and several of his men,
and endeavoured to obtain possession of the

King of Owyhee whom he intended to hold as a hostage until the boat which had been stolen from his ship was restored, but a large concourse of the natives pressed upon him, and obliged him to retreat to the shore, while, turning to restrain the fire from the boats, he was stabbed from behind by one of the chiefs, and immediately afterwards despatched by another. P.

- HAFFETY, WILLIAM,**
ESQ.
The Ring of Bells,
Rotherham,
Yorkshire. Picture attributed to Zoffany, and believed to represent Captain Cook and his family. It is now being exhibited at the Rotherham Museum. It represents a group of persons seated on a flight of steps, holding various objects illustrative of circumnavigation—one a packet of sealed papers, another a log, a third a square, a fourth a drawing-board. In the distance can be seen a ship in full sail. 53 × 34. P.
- HALIFAX, VISCOUNT.** Portrait of a Lord Craven. 24 × 18½. Not seen.
88, *Eaton Square.*
- HARRIS & SINCLAIR.** Fine clock with figures painted by Zoffany,
47, *Nassau Street,* musical movement. P.
Dublin.
- HERIZ-SMITH, JOSEPH,** Portrait group representing Thomas Somers
C. T., ESQ. Cocks, the banker (1737-1796) and Richard
Slade, Cocks, his brother (1740-1821), seventh and
Bideford, eighth sons of John Cocks of Castleditch.
Devon. The picture shows two small full-length figures in a landscape, one seated on a block of stone under a tree, holding a newspaper in his hand, at which he is pointing, the other standing, resting his left hand on his brother's shoulder, and holding his cocked hat behind his back. Both of them have long coats with velvet collars, white stockings and buckle shoes, and the picture is inscribed with the names of the sitters and with the words "Zoffany pinxit" in a later hand. 27½ × 35½. P.
- Portrait group representing the Rev. John Cocks (1731-1793) and James Cocks (1734-1804),

the third and fifth sons of John Cocks of Castleditch.

The scene is the interior of a room. On the right the elder brother is seated, with his left arm resting on a round table, and holding a book in his right hand. He is in clerical attire with silk gown, wig and bands. Opposite to him stands his brother, in a suit of dark blue velvet with gold buttons, white stock, buckle shoes and white stockings. He is leaning his right arm on the back of a chair which, like the one in which his brother is seated, is covered in a chequered material, and he holds a three-cornered hat and a stick in his left hand. There is a picture hanging upon the wall, which appears to represent a group in India, or else a classical subject. The principal figure is that of a woman holding a child. The picture is inscribed with the names of the sitters, and with the words "Zoffany pinxit" in a later hand. Canvas 28 × 36. P.

The above two pictures were exhibited at the R.A. Winter Exhibition in 1891 (Nos. 8 and 16).

Photographs of the pictures belong to Mr. Edward Cocks, of 47, Wilton Crescent.

Portrait representing Joseph Cocks, grandfather of the owner, represented in blue velvet, reading a book.

Portrait representing the Rev. Philip Cocks, sixth son of John Cocks of Castleditch (1776-1797).

HESKETH, MRS.

EVERARD.

*Beachcroft,
Court Road,
Eltham.*

Group representing Zoffany and his children. The artist is seated in about the centre, and wears a blue coat with a white collar. It depicts him in old age. One of his daughters in white is playing on a harpsichord, another, also in white, is playing a harp near by. The two younger children are represented one at each end of the group, but their figures are only slightly sketched in, and have never been completed.

In the rear is the figure of the old nurse, Mrs. Ann Chase, who died in 1810 at the age of

eighty-one, and was buried in the same grave as Mrs. Zoffany. In her arms she is carrying one of the children. The tradition in the family is somewhat complex respecting this picture. By some it is thought that the child in the nurse's arms is an imaginary representation of the little boy who died as an infant, by others it is stated that it is the youngest girl, afterwards Mrs. Oliver, and that the third girl is twice represented in the picture, first of all on the left, where she is being reprimanded for treading on her sister's dress, and the other on the right, where she is just leaving the room, it having been stated that she was dismissed from the apartment in disgrace. There are certainly representations of five children in the group, and Zoffany had but four living at the same time.

The group was painted for the family and has never left its possession. *Circa* 30 × 35. P.

Portrait of Mrs. Zoffany in a black dress, with a white bow, wearing a white tulle and satin cap, and having very white hair. Her arms are folded, and rest upon what appears to be a white cushion. *Circa* 25 × 20. P.

Companion portrait of Lady Doratt, daughter of Zoffany, represented in black dress with a white collar, having a blue band in her hair, and wearing large earrings. She has her hand up to her face. P.

N.B. The same owner possesses Zoffany's "Patent of Nobility" already referred to and illustrated in this book. P.

HILL, ARTHUR F., ESQ. Portrait of Dr. Arne at one time in the possession of Mr. Littleton. Illustrated in the *Musical Times* in 1900, in the catalogue of the Musicians' Exhibition, and in the *Burlington Magazine*.
140, New Bond Street.

HILL, LADY. Portrait of Mrs. Everitt. Head to the waist, powdered hair, blue dress with fichu, white lace cap. Oval, 13 × 8.
4, Ovington Gardens. Originally purchased from Agnew's.

- HOLDEN, THE REV. R. Portrait of the Right Honourable Charles James Fox. Three-quarter length. Blue costume. A landscape with temple in background. 50 × 40. S.K., 1867 (747). P.
Nuttall Temple,
Nottingham.
- Portrait of David Garrick. Brown coat, scarlet *revers*, grey powdered hair, holds a pen in his hand. Oval, 21 × 18.
- HOPE, MRS. Clock with figures painted by Zoffany. P.
 39, *Thurloe Place,*
London, S.W.
- HORNE, MRS., SEN. Portrait of her grandfather, Thomas Horne, D.D., whose son, also a Thomas Horne, D.D., married Cecilia Clementina Louisa, Zoffany's daughter, in 1799. He is represented in a black gown, wig and bands, standing in a library, surrounded with books, and is pointing to one which is open on the table near by. 57 × 46.
The Lodge,
Drinkston,
Bury St. Edmunds.
- HUGHES, COLONEL Portrait of Queen Charlotte. Life-size figure, seated. Costume, whitish brocade with coloured flowers and stripes of brown trimming. Hair powdered, adorned with pearls. Right hand on the back of the chair. There is a crown on a red-draped table behind the Queen. She is wearing the pearl necklace which now belongs to Her Royal Highness, the Duchess of Cumberland, four rows of pearls close round the neck, and three graduated rows below with four large drops.
 H. B. L.
Kinnel Park,
Abergele,
North Wales.
- The chair is gold, with a red back. In the rear of the portrait is a column and a red curtain. 60 × 39. We have not seen this.
- HUTCHISON, Picture representing Baddeley as "Moses" in
 MRS. K. G. *The School for Scandal.*
 Whitechapel Gallery, 1910 (122).
 R.A., 1781.
- HYLTON, LORD. Portrait of Samuel Squire, son of Thomas Squire of Warminster (1714-1766), Clerk of the Closet to George, Prince of Wales, afterwards George III, Dean of Bristol and Bishop of St. Davids. Three-quarter figure, seated to the right, full

face, episcopal robes and wig, represented as turning over the leaves of a Bible. 51 × 41.

IMPEY, EDWARD, ESQ.
*The Corner House,
Steeple Ashton,
Trowbridge.*

Large group representing Sir Elijah and Lady Impey, with their three children, ayahs and servants, one child being depicted as dancing, another in the arms of her ayah, and the third by her mother. The children are all in native dress, the attendants playing musical instruments. 48 × 36. P.

Portrait of Lady Impey, full-length, seated, in evening dress, with a dog in her arms.

Sketch for the head of the portrait of Sir Elijah Impey, now in the National Gallery.

INDIA OFFICE

Portrait of Asaf-ud-daula, Nawāb Wazīr of Oudh. Three-quarter length, seated figure, the right hand resting upon one knee, the left pressed against the side. Costume, muslin, with necklaces and armlets of pearls and gems, the red turban is also ornamented with jewels. 51 × 41. No. 109. Whitechapel, 1908 (8).

The following note is at the back of the canvas—

“John Zophany painted this picture at Lucknow, A.D. 1784, by order of His Highness, the Nabob Vizier Asoph Ul Dowlah,¹ who gave it to his Servant Francis Baladon Thomas.”

Francis Baladon Thomas was a surgeon-major on the Bengal Establishment, and also surgeon to the Lucknow Residency. In 1785 he had a quarrel with Mr. Bristow, the Resident, from whom he had demanded payment for medical attendance. This led to his being brought before a Court-martial and dismissed the service.

Portrait of Hasan Raza Khān.² He is seated on a sofa, with his right hand on his sword, and his left holding the stem of a hookah. The costume is of muslin with a rich sash, and a plain red turban. The note on the back of the picture is as follows—

“John Zophany painted this picture at Lucknow, A.D. 1784, by desire of Hussein Reza Caun,

¹ حسن رضا خان

² نواب سروراز خان

Nabob Suffraz Ul Dowlah, who gave to his friend Francis Baladon Thomas." 51 × 41.
No. III.

Whitechapel, 1908 (4).

IRELAND, NATIONAL
GALLERY OF.

Head of Charles Macklin, Irish actor, represented in the part of "Shylock." 9 × 7.
Bought at Christie's in 1888.

Portrait of Garrick.

Bought of William Permaine, 1903.

JAMES, MRS. W.
Coton House,
Rugby.

Group representing an old lady in a rose silk skirt and white over-dress seated to the right holding out her hand to a small child—perhaps her grand-daughter—of about two years old. The child is in white and running towards the old lady. Near by stands a lady in green with a blue cloak on her arm, perchance the child's mother. She is wearing a pearl necklace. The picture was purchased from Mr. Martin Colnaghi.

JERVIS, MRS.
Doddington Hall,
Lincoln.

Small group of mendicants, representing an old man seated, a woman standing near by holding a baby, and another child at the back. 36 × 30.
The picture was endorsed by Mr. Edward Delaval, in 1814, as being the work of Zoffany.

JOHNSTON, CAPTAIN
CAMPBELL.
West Wood,
Ascot.

Portrait of Hester Maria Johnston, daughter of the fifth Lord Napier, and great-grandmother of the owner, with her little son, afterwards Sir Alexander Johnston, who married Louisa, the daughter of Lord William Campbell. The picture is a very large one, and represents a tall woman, wearing a kind of bonnet or hat with long strings to it, and carrying a basket of roses in one hand, while with the other she is scattering similar flowers. By her side stands her son, who is in knee-breeches with white stockings, shoes with rosettes, and has a ruff about his neck.

KEATE, THE LATE
MR. GEORGE.

Steevens bequeathed to him Zoffany's portrait group of Garrick and Mrs. Cibber.

KENNEDY, MRS.
ALEXANDER
(née WETTEN).
Lyceum Club.

Portrait group representing Mr. and Mrs. Peter Wetten of London Style House, Chiswick, near neighbours and close personal friends of Zoffany's. They were the grandparents of the owner of the picture. Mr. and Mrs. Wetten both died at Chiswick, and lie in the Wetten vault at Kew. (See p. 45.)

The man has a pink vest, yellow breeches and brown coat, and holds a hoe. The lady is in blue and white and holds a bird. Another bird is being brought to her by a servant who wears a black hat. Near by is a young soldier in blue uniform with white facings. In the distance a dog in a kennel, trees, and a rick of hay. 80 × 55.

Unfinished picture of the "Tiger Hunt" in India, declared to have been painted for Warren Hastings. 50 × 40.

KER, MISS.
Ladies' Empire Club,
69, Grosvenor Street.

Small picture, believed to represent a meeting of the Royal Academy with the King in the foreground, wearing a light blue coat and the Garter ribbon, and represented as looking at one of the pictures and talking to a lady.

N.B.—There is some doubt as to whether this is by Zoffany.

KIMBERLEY, THE EARL
OF.
Kimberley House,
Wymondham,
Norfolk.

Portrait of Lady Wodehouse (1769). She is wearing a shot opal-coloured dress with primrose sleeves and sash. She has a tulle veil powdered with silver stars on her hair, and some pearls.

KING, HIS MAJESTY
THE.
Buckingham Palace.

Portrait of George III. In scarlet uniform, with white waistcoat, wearing the ribbon and Star of the Garter. Painted in 1771. $64\frac{1}{8} \times 53\frac{3}{4}$.

Portrait of Queen Charlotte. Seated at a table her arms resting on a crimson cushion. Costume blue silk dress trimmed with lace, and black scarf. 1771. P.

R.A., 1882 (268). Engraved by Sayer. 65 $52\frac{1}{2}$.

N.B.—The above two pictures are in the East Gallery.

Portrait of George, Prince of Wales, and Frederick, Duke of York, as children in knee breeches. The Prince in crimson, the Duke in blue. $57\frac{1}{2} \times 79\frac{1}{2}$.

B.I., 1827 (143).

Charlotte Augusta, Princess Royal, and William Henry, Duke of Clarence, as children. The Princess in a white and gold costume, the Prince in blue with knee breeches. $51\frac{1}{2} \times 79\frac{1}{2}$.

R.I., 1855 (122).

N.B.—The above two pictures are in the Throne Room.

Frederick, Duke of York, second son of George II. In red coat with blue facings, yellow waistcoat and yellow breeches. 71×60 .

Painted for George III. This hangs in the corridor.

KING, HIS MAJESTY
THE.

Windsor Castle.

The Lapidaries. A portrait of Peter Dollond, the optician, who is represented seated at a bench beneath a window, holding in his hand a lens. His assistant is standing behind him. $35\frac{1}{2} \times 27\frac{1}{2}$.

B.I., (171).

International, 1862 (32).

This was exhibited at the Royal Academy in 1772, and has been engraved. The picture is on the visitor's landing.

Queen Charlotte and her two eldest children. The Queen is in white satin and is seated in Old Buckingham House, by her dressing-table. Her reflection can be seen in the mirror. There is a fine view from the open window. The Princess Royal is in an oriental style of costume, the Prince in Roman military dress. In the picture is represented a large French clock, which now stands in the corridor close by the picture. $44\frac{1}{2} \times 50\frac{1}{4}$. P.

B.I., 1828 (121).

Queen Charlotte with her brothers, sister and children. The Princess Royal is holding a doll, the Prince of Wales standing on a seat.



THE CHILDREN OF THE HOUSE

THE CHILDREN OF THE HOUSE

Princess Elizabeth as a baby is being held by the Queen's eldest sister, Christiana. Near to the Queen stands her two brothers, Ernst and Georg. 46 × 50.

R.A., 1773.

B.I., 1858 (155). P.

These two pictures are in the Grand Corridor. There are also two other pictures at Windsor Castle which were commissioned by Queen Charlotte. One represents George III, Queen Charlotte and six children, which has been engraved by Earlom. They are in what was termed Vandyck dresses. 46 × 50.

R.A., 1770.

The other one represents the Duke of Clarence and the Duke of Kent at Buckingham House as children, playing with a dog. 44 × 50.

Interior of the Florence Gallery. 47 × 59.

R.A., 1780 ; 1895 (95).

International, 1862 (155).

R.I., 1814 (2).

B.I., 1826 (162). P.

"The Life School" in the Royal Academy—and Key. 39 × 57½.

R.I., 1814 (63).

R.A., 1895 (100) ; 1872 (2).

B.I., 1826 (158). P.

N.B.—A group of the family of George III, Queen Charlotte, etc., was exhibited at

International, 1862 (93).

B.I., 1826 (125) ; 1827 (140).

George III and a family group was exhibited at International, 1863 (94).

B.I., 1827 (175).

KING, HIS MAJESTY
THE.

Frogmore.

KYNASTON-MAINWAR-
ING, MRS.

Oteley,

Ellesmere.

Repetition of seated figure of George III at Buckingham Palace.

Group representing a Grand Duke of Austria, exhibited at Wrexham Exhibition in 1876, No. 377. The picture is thus described by the owner—

"There is a brown stone triumphal arch in the rear, with carved figures and inscription upon it. Near by is a standing figure, with dark hair, eyes and lashes. Costume, dull plum-coloured coat, long waistcoat and knee breeches, white stockings, black shoes and buckles, holding a cane in the left hand, and showing the point of the sword. The man wears a lace cravat and ruffles. Near by is a second figure of a man, who is seated on natural stonework, and has one leg crossed over the other. His hair is powdered and tied with a black bow. He wears a blue coat with a red collar and blue frogs, a long red waistcoat, braided and ornamented with gold, a coat lined with white satin, black satin knee breeches, white stockings, black shoes and buckles, lace cravat and ruffles. His cane is leaning in the crook of his left hand, his sword-handle is shown, and he has a three-cornered hat lying near him. On the ground is a white spaniel dog."

The background represents hills with sea and lighthouse. 53 × 38½.

LANE, JOHN, ESQ.
The Bodley Head,
Vigo Street.

Portrait of Zoffany himself as a young man. He is wearing a red coat and yellow breeches, and is seated with his legs crossed. The identity of the portrait with the rare engraving of Zoffany in the "Museo Fiorentino," evidently drawn a few years later than this portrait, renders the attribution at one time a matter of conjecture, now a matter of certainty. The features are almost identical with those in the engraving. It may also be noted that a book very similar to the one in the engraving appears in the portrait. 50 × 35. P.

Portrait of John Maddison, of the Goldsmith's Company. He acquired his freedom by redemption in 1763. He became a member of the Livery in 1767, and of the Court in 1771, afterwards serving as Warden in 1780, 1781, 1782 and 1784, in which year he was Prime

Warden. He died between 1795 and 1801. He was Zoffany's stockbroker, and stood as security for him when he went to India (*see* p. 81). The picture represents him in a red coat and wearing the fur-trimmed black robes appertaining to his office of Warden. It is signed by Zoffany—a most unusual circumstance—and dated 1783. P.

It was exhibited at the Royal Academy in 1784.

Bought in London in 1919. 50 × 40.

A Drawing of Zoffany by himself. Signed and dated 1761.

LANE, THE LATE SIR
HUGH.

He had in his collection at one time a full-length portrait of Mrs. Yates the actress. It is believed now to be in America.

See Shakespeare Exhibition, Whitechapel, 1910. No. 7.

LANSDOWNE, MARQUESS
OF.

Portrait of Macklin as "Shylock," in a group representing what was probably his last appearance at the age of ninety. The figure on the extreme left in the group is that of the Earl of Mansfield. 45 × 57. P.

R.A., 1884 (54).

N.P.G., 1867 (806).

Portrait of Mrs. Salusbury. Standing in a paved chamber, with black silk dress with white lace collar and white cap, over which is a thin black veil, falling below the shoulders. In her right hand, resting on the back of a chair in dark velvet, is a parchment document with red seal, in the left, a large white silk handkerchief.

In the foreground is a brown and white spaniel, to the right marble columns surmounted by an archway through which can be seen a flight of steps leading to a garden. On the left hangs the portrait of a gentleman in a blue coat and red vest. Canvas 50 × 39. P.

The picture was found at Tully Allan, where it had been taken by Lady W. Osborne Elphinstone, whose mother, Lady Keith, was the

daughter of Thrale, and grand-daughter of Mrs. Salusbury. In a letter from Mrs. Piozzi, dated Weston-super-Mare, October 18, 1819, she thus writes respecting this picture: "My mother's portrait by Zoffany should go to Lady Keith, who alone of my family can remember her."

- LASCELLES, LORD. Two portraits in the library, one representing Miss Taylor, in a grey-green mannish costume, holding a stick in her hand. Her hair is dressed very high and powdered. 30 × 25. *Chesterfield House, Mayfair.* The other representing Mrs. Hannah More in a red dress with white mob cap, and with folded hands. 36 × 28.
- LAW, MISS GERTRUDE. Portrait of Tom Law. Painted to the order of the great-grandfather of the present owner, Ewan Law, before Tom Law went to America. *Oakhurst, The Common, Midhurst, Sussex.* Information derived from Sir Algernon Law, K.C.M.G., of 74, Brook Street.
- LEE OF FAREHAM, LORD. Portrait of a gentleman, name unknown. P. *Chequers' Court, Bucks.*
- LEGGATT, MESSRS. Portrait of Admiral Lord George Anson standing in an apartment before a hemisphere. 19½ × 13. P. *St. James Street.* From Martin Colnaghi's sale, October 1908.
- LOCKER-LAMPSON, GODFREY, ESQ., M.P. Portrait of Benjamin Stillingfleet, represented as an elderly man in drab coat with ruffles and small grey wig. 42 × 33. *Rowfant, Sussex.*
- LOCKO PARK. There is a picture attributed to Zoffany in this house, which at one time belonged to Sheph- *Near Derby.* herd's Gallery. It is believed to be illustrated (W. Drury-Lowe collection). in a back number of *The Connoisseur.*
- LONGMAN, T. NORTON, ESQ. Portraits of a brother and sister named Harris, painted at the ages of fourteen and sixteen years. The sister married the great-grand- *Shendish, King's Langley, Herts.* father of the owner of the picture. P.



Portrait of Lord Lee of Fareham

Portrait of a Gentleman, 17th Century

PORTRAIT OF A GENTLEMAN, NAME UNKNOWN

LOVELACE, THE
COUNTESS OF.
*Wentworth House,
Chelsea Embankment,
London.*

Portrait of Lord Wentworth with his three sisters, afterwards Lady Milbanke, Lady Lamb, and Lady Scarsdale. 50 × 39.

Lord Wentworth is in red with black and gold robes over his costume. He holds an engraving in one hand and a book in the other. His three sisters and a dog are near to him. In the distance is a view of London.

LUCAS, SEYMOUR, ESQ.
Hampstead.

He is said to possess a head by Zoffany.

MCCALMONT, SIR
HUGH.

Portrait of a man in a white coat, seated at a round table, covered with a white cloth and having a breakfast-service upon it. He is a Mr. Phipps, and the portrait was left to his college friend, Mr. Barton, the great-grandfather of Miss Barton, who is half-sister to the owner. The man is represented holding a book in his hand, and on it is the inscription which probably refers to some joke of the period, "All eggs under the grate," that is to say "Alexander the Great." P.

MACKENZIE, LADY
MUIR.

Group representing two Generals in uniform, General Sir James Pulteney Murray, seventh Baronet and Sir John Murray his half-brother, eighth Baronet, children of Sir Robert Murray, the sixth Baronet.

Sir James was Secretary-at-War and Adjutant-General of the Forces on the Continent in 1793. He married Henrietta, Countess of Bath in her own right, and in consequence assumed the name and arms of Pulteney. He died without issue in 1811.

Sir John was Lieut.-General, and married the only daughter and heir of the second Lord Mulgrave. He also died without issue, and was succeeded by his brother as ninth Baronet. They are seated in a room near to a table, one is in red uniform with blue facings and white breeches, the other is in a reddish-brown coat and white breeches. The latter is pointing

to a map. In the room is an important mantel-piece on which is a black vase, and there is also a sofa covered in gold-coloured material.

MACLEOD OF MACLEOD. Portrait representing General Norman MacLeod in uniform, twentieth Chief of the Clan. He was born 1754, and succeeded his grandfather in 1772. It was during his time that Johnson and Boswell visited Dunvegan Castle. In 1780 he raised the second battalion of the Black Watch, 42nd Highlanders, and shortly after commanded the British troops against Tippoo Sahib. P.

He returned to England in 1789, and died in 1801. His second wife, represented in another picture, is Sarah, the daughter of Mr. N. Stackhouse, a member of the Council in Bombay. There is also in this picture a child of about three. Both were painted in India in about 1788, and in the background of the man's portrait are elephants and tents, and an officer in uniform receiving a native lady of rank who has just arrived in a palanquin. Further back can be seen the Highland regiment.

Both pictures are 96 × 60.

MACPHERSON, MR. W. Is believed to have some Indian portraits by Zoffany.
Late of the Indian Civil Service.
(Address unknown.)

MACRORY, S. M., ESQ. Group representing the Needham family of St. Edmondsbury, Lucan, near Dublin. Said to have been painted by Zoffany in Ireland, circa 1780. 54 × 42. Not seen by us.
Ardmore Lodge, Limavady, Co. Londonderry.

Mr. Needham was a banker. The owner's late wife's mother was Miss Needham, daughter of the gentleman in the group.

The following is the description of the picture—
“Mr. and Mrs. Needham are walking together. They were the owner's mother's father and mother, his grandparents; also his great-grandmother seated with children around her.”

- (1) Uncle Thomas Needham in green coat and frilled collar.
- (2) Aunt Rachel with a basket of flowers.
- (3) Uncle Richard, who entered the Army, with a dog.

Thomas Needham, was the eldest child of a large family. There was a difference of twenty years between him and the owner's mother, who was not born at the time the picture was taken.

The picture was, it is said, painted by Zoffany when he visited Ireland, as the background represents part of the extensive park at St. Edmondsbury, where the Needhams lived. The visit to Ireland took place, it is stated, somewhere between 1778 and 1783.

MANIGAULT, LOUIS,
ESQ.
*Charleston,
South Carolina.*

Portrait of Ralph Izard, who was one of the delegation from South Carolina to the first Congress. It represents him as a boy, seated under a tree, holding an open book, and with a dog at his feet. It is dated 1771, and the signature of Zoffany, with a word or two which cannot be read, is to be found on a stone just below the boy's feet.

The picture is reproduced in C. W. Bowen's *History of the Centennial Anniversary of the Inauguration of Washington* (B.M. K.T.C., 9. b. 6. 1892) page 101, and there is some information contained in the same book respecting it, gathered from G. E. Manigault, Esq., M.D., of Charleston, S.C.

The present owner of the picture is the great-grandson of Izard.

MANNING, MRS.
*New Croft,
North End Road,
Golder's Green.*

Portrait of Miss Bowers, who married in 1777 or 1778, Thomas Cook, a relation of Captain Cook, and was the great-grandmother of the present owner. She is wearing her wedding costume. We have not seen this picture.

MANSFIELD, THE EARL
OF.
*Kenwood,
Hampstead.*

It is stated that there is a portrait of Lord Mansfield, by Zoffany, in this house.

- MARSHALL, ROBERT, ESQ.
31, *The Waldrons*,
Croydon. Group representing Mr. and Mrs. Hussey and their daughter. They lived at one time at Wargrave Hill House, Berkshire. Mr. Hussey is in grey. Mrs. Hussey is in white satin with a lace cap. The child is holding a rose, and is dressed in white with an underskirt of pink and a pink sash. Background of trees in the distance, "a pretty picture, grey and silvery in tone." 48 × 39. P.
- It was bequeathed to the owner by a friend, to whose brother it was left by his godmother, a certain Mrs. Hussey, who many years ago lived at Rustington in Sussex, but exactly how her husband was related to the persons depicted in the picture the owner does not know, nor did his friend who left it to him.
- MARTINIÈRE, THE.
Lucknow. Portrait of General Claud Martin. Group depicting the lady who passed as Martin's wife, Goree Beebee with her son Zulficār Khan or James Martin. This canvas had a bullet through it at the time of the Mutiny. It has been patched up and a medallion of General Martin painted over the place which "is quite in keeping," Mr. Sykes says, "with the rest of the picture." *Circa* 30 × 24.
- MARTYN, DR.
8, *Gay Street*,
Bath. Water-colour copy of a lost original by Zoffany called "A Smug Citizen." P.
See under Austin for the same picture.
- MARYON-WILSON, SIR
SPENCER, BART.
Charlton House,
Kent. Portrait of David Garrick. 29 $\frac{3}{4}$ × 23 $\frac{1}{2}$.
Portrait of Mr. Plot. 29 $\frac{1}{2}$ × 24 $\frac{1}{2}$.
- MATHIAS, DUNCAN, ESQ. Portrait of Gabriel Mathias, Assistant Keeper of the Privy Purse, 1719-1804. He is represented seated, wears knee breeches, white stockings, shoes with buckles, and has lace ruffles at his wrists. He is represented resting his arm on a table, and by his side is a dog. On the table stands a bust by Nollekens, dated 1779, and representing his brother James T. Mathias as author of the *Pursuits of Literature*.



My dear Mr.
 PORTRAITS OF ADRIAN LUNN, GERMANY, AND HIS WIFE, MRS. LUNN,
 OF ASH GROVE, SEVENOAKS.

See as to the bust, *Nollekens and His Times*, I. 85.

N.B.—The picture is at present in the care of his cousin, Mr. Robert Logan, 2, Knaresborough Place, Earl's Court, S.W.

MAUGHAM, SOMERSET,
ESQ.

6, *Chesterfield St.*,
Mayfair, W.

Picture representing Garrick and Mrs. Cibber as "Jaffier" and "Belvidera" in *Venice Preserved*, Act IV. There is a somewhat similar work in the Garrick Club, No. 378.

Garrick is represented in a blue coat, with a gold-coloured waistcoat, Mrs. Cibber in a black silk dress, with handsome black-and-white lace bodice, and the scene is at night by the banks of a canal in Venice. On the left side of the picture is a tall street lamp, lighted. The background shows San Giorgio Maggiore and Santa Maria della Salute. *Circa* 40 × 50. P.

Purchased at David Garrick's sale in 1823. This representation is exceedingly well painted, and is declared to be the original for which the one in the Garrick Club was probably the sketch. The costume of Mrs. Cibber is finely executed.

MAYNE, OTWAY, ESQ.
Walton Lodge,
Aylesbury.

Portraits of Admiral Cunningham and his wife Anne, daughter of Francis Otway of Ashgrove, Sevenoaks, Kent. The lady is seated, and looking through a telescope at a ship which her husband, who stands near her, is pointing out. Painted about 1774. 46 × 38.

MELVILLE, VIOLET,
VISCOUNTESS.
11, *Lowndes Street*

Group representing the children of Henry, First Viscount Melville: Robert, second Viscount (1771–1851); Elizabeth, who married the Right Hon. Robert Dundas, Lord Chief Baron of Scotland, and died in 1852; Anne, who married first Henry Drummond, who died in 1794, and secondly James Strange, who died in 1840, she also died in 1852; and Montagu, who married George, Lord Abercromby, and died in 1837.

The elder girl is in pink, and is standing by a globe, the youngest holds a map of Europe in her hand, the third girl is seated at a desk, copying a map, the boy is entering the room,

with a satchel and some books, and on one of the books is the inscription "Robert Dundas, his book." The book-cases and the globe represented are still in the possession of the family.

MIDDLETON, H. B., ESQ. Nathaniel Middleton, Hon. East India Company, Resident at Lucknow under Warren Hastings, *ob.* 1807, represented seated with three Indian officials in attendance. P.

Another portrait of him seated. Three-quarter length.

Group of Robert Morse, *ob.* 1816, his daughter Sarah, afterwards Mrs. Cator, William Cator, *ob.* 1800, and Anne Frances Morse, afterwards Mrs. Middleton, *ob.* 1823. Mr. Morse is playing on the 'cello, his daughter, Anne, on the harpsichord, the other daughter is turning the music, and Mr. Cator stands near by. P.

MOOR, MAJOR E. C. Portrait of Lord Cornwallis delivering up a son of Tippoo Sahib¹ to his uncle. 58 × 48. Bought in London, *circa* 1815.
Great Bealings,
Woodbridge,
Suffolk.

MUNRO-FERGUSON, RT. Group representing Mary and Agnes Berry as young girls, seated on a stone column under a tree, playing with a large dog. One wears a hat of white feathers, the other a hat of black feathers. 71½ × 59. P.
HON. SIR T. C.,
K.C.M.G.

Group representing William Ferguson, great-grandfather of the present owner, commemorating amongst his friends his succession to the estate of Raith in 1781. The men, including the artist himself, are all grouped about a tree, and are enjoying some wine. There are glasses and a decanter on the round table, and other bottles in a large wine-cooler near by, which wine-cooler is still preserved at Raith. One man is holding a snuff-box, another a stick, and Zoffany himself a letter, but the names have not been preserved of Ferguson's various friends. 39½ × 49½. P.

¹ تپو صاحب

William Ferguson was William Berry, and had a brother Robert, the father of Mary and Agnes. The mother of these two brothers was a sister of Robert Ferguson, who made a fortune, and in 1795 bought Raith from the Melville family. Robert, who married a distant cousin of his own, was in his uncle's counting-house, but at his death was only bequeathed a small annual income, and a house in Austin Friars, whereas William, his brother, who married an heiress, a daughter of Ronald Crawford, succeeded to the estate and assumed the name and arms of Ferguson.

Portrait of Lady Dumfries, born Craufurd.

Portrait of Mrs. Ferguson and Mrs. Fullerton seated at a spinet.

Small and curious portrait said to represent an Admiral Forbes or a General Forbes. $35\frac{1}{4} \times 27\frac{1}{2}$.

NATIONAL GALLERY OF
IRELAND.

Dublin.

Portrait of Charles Macklin, actor, in the part of Shylock (301).

Portrait of David Garrick (539).

NATIONAL GALLERY.
London.

Portrait of Thomas Gainsborough, in dull red coat and white neckcloth, face clean-shaven, natural hair, curled, powdered and gathered into a queue at the back of the head. P.

The face nearly in profile to the left. Oval, $7\frac{3}{4} \times 6\frac{3}{4}$.

Presented by the Misses Lane in 1896.

R.A., 1887 (19).

NATIONAL PORTRAIT
GALLERY.

London.

Portrait of Zoffany himself, painted in 1761, purchased by the Trustees, February 1875. Figure to the waist, face nearly in profile to the left; his hand rests upon the top of a book or sketching-block, and between his fingers he holds a double port-crayon. His hair is long and curly. The coat is open at the throat. $20\frac{3}{4} \times 16\frac{1}{4}$. No. 399. P.

Sir Elijah Impey (1732-1809), Chief Justice of the Supreme Court of India. Personal friend of Warren Hastings.

Bequeathed by Sir Roderick Impey Murchison,

Bart., K.C.B., F.R.S., and accepted by the Trustees, February 1872. It is now (1919) exhibited at the National Gallery.

Seated figure to below the knees, face almost in profile to the left. $48\frac{3}{4} \times 38\frac{1}{2}$. No. 335.

Constantine John Phipps, second Baron Mulgrave, R.N., F.R.S. (1744-1792). Commander of the *Racehorse* in 1773, on an expedition to the Arctic regions. Created a peer in 1790.

Portrait purchased by the Trustees, May 1897, representing Lord Mulgrave, full-length, in naval uniform in the Arctic regions, holding in one hand a long spear or harpoon, and in the other his three-cornered hat. $49 \times 39\frac{1}{4}$. No. 1094.

N.B.—The portrait of John, Earl of Sandwich, in the Gallery, is after Zoffany. (45).

NEWBORG, J. M., ESQ. Portrait of Captain Money, represented leaning on a piece of wood which rests between a tree and the stem of another tree. He is wearing his hat, has one hand up to his face, and with the other is holding an open book. In the distance is a scene with a cathedral very much resembling Salisbury. P.

Attributed to Zoffany.

NEW YORK CITY.
McAlpin Hotel,
Corner of 34th Street,
Broadway.

Group representing George III, Queen Charlotte, and the Dukes of York, Clarence and Kent. 50×60 .

R.A., 1770, and engraved.

This is perhaps a replica or a copy of the picture about which Walpole made the following note in his catalogue—

“In Vandyck dresses. Ridiculous. A print of it.” The original belongs to H.M. the King.

NOLLEKENS, JOSEPH,
R.A., THE LATE.

Smith tells us that he possessed two drawings by Zoffany. “Presentations.”

NORTHWICK PARK
COLLECTION.
Blockley,
Worcestershire.

Group representing Garrick, Mr. Baddeley (?) and another actor who is in clerical attire.



Portrait of a Man in a Landscape

Portrait of a Man in a Landscape

Portrait of a Man in a Landscape



NUGENT, SIR E. C., A group of persons represented in a room, from
BART. which can be seen the Horse Guards Parade.
West Harling Hall, The old man is Robert, Earl Nugent, when
Norfolk. Viscount Clare. Near by is his son by his
 first wife, Edmund, Lieut.-Colonel in the First
 Foot Guards, who died unmarried at Bath, in
 1771. The child is Mary Elizabeth, his eldest
 daughter by his third wife. She afterwards
 married George, Marquess of Buckingham,
 who inherited under the limitation the Earldom
 of Nugent. Near to her stands Miss Mary
 Nugent, Earl Nugent's half-sister, usually
 known in the family as Aunt Peggy. 50 × 42. P.
 R.A., 1765.

O'HAGAN, LORD. Group representing Charles Towneley, the col-
Pyrgo Park, lector, in his library with his marbles, which
Haivering-att- are now in the British Museum. He is sur-
Bower, rounded by his books, and in conversation with
Essex. D'Hancarville, near whose chair stand Charles
 Greville and Thomas Astle.

Nollekens writes of the picture as follows—
 "The best of the marbles were brought into the
 painting-room to the artist, who made them up
 into a picturesque composition according to his
 own taste. The likeness of Mr. Towneley,"
 he adds, "is extremely good; he looks like the
 dignified possessor of such treasures. At his
 feet lies his faithful dog Kam, a native Kams-
 chatka, whose mother was one of the dogs
 yoked to a sledge which drew Captain King
 in that island." 50 × 39. P.

R.A., 1790.

R.I., 1814 (92); 1849 (124).

Burlington Fine Arts Club, 1907 (25).

A group representing certain connoisseurs of the
 period, six in number, Mr. Charles Towneley
 resting both hands on his cane, Mr. Charles
 Price, seated, Dr. Verdun holding a snuff-box,
 and having a muff under his left arm, Dr.
 Oliver, with his fore-fingers extended, Mr.
 Richard Holt, represented as opening a curtain,

and Captain Wynn, who is with his left hand grasping the curtain. P.

Portrait of Coleman the younger : the Dramatist. There is a playbill of *The Provoked Wife* on the chair near to him. P.

OLDFIELD, MRS.

ZOFFANY.

*Coleraine House,
Nassau St.,
Cavendish
Square.*

Small miniature portrait of Zoffany, painted by himself, given to her mother, Mrs. Oliver.

It represents him as a young man. He is wearing a blue coat. It was evidently painted before the last of his daughters was born. On the reverse are five initials, "J.M.L.C.L.," commemorating his own name and that of his wife, John and Mary, and three of his children, Louisa, Claudina and Elizabeth. The hair of the five persons was originally in the back of the miniature, but that has disappeared, and the miniature itself has been seriously injured.

OLDFIELD, THE REV.

CANON.

*12, Wetherby
Gardens, S.W.
and Burrough's Hill,
Salisbury.*

Portraits of Beau Wilton and of Lady Chambers. Painted in India at the end of the eighteenth century.

OSWALD, R., ESQ.

*Auchincruve,
Ayr.*

Portrait of Mrs. Oswald of Auchincruve. In a blue dress, trimmed with lace, painted about 1770. Full-length, seated. P.

N.B.—There is a legend in the family that Zoffany attempted to paint Mr. Oswald, her husband, into the picture. He discovered this and objected, eventually making Zoffany cover his image with a cloud.

The lady died in London, in 1780, and her body was brought down and buried in the vault in Scotland. It is said that Robert Burns, finding the funeral retinue in the public-house he was in the habit of frequenting, and being refused admission, vented his spleen by writing a most scurrilous poem entitled "Dweller in yon dungeon dark," in which he abused her to his heart's content.



Col. Lord O'Hagan

Portrait of George C. Manly, 1860

Col. Lord O'Hagan

She was, however, it is stated, a most estimable lady. The husband's portrait cannot be found. It is said to be in America, and that he exchanged portraits with Benjamin Franklin in Paris. Both Mr. and Mrs. Oswald were buried in the vault, close to the Kirk at Auchincruve. Raeburn also painted a portrait of Mr. Oswald.

OXFORD.

Ashmolean Museum.

Two small whole-length oil sketches of Garrick as Abel Druggier, made either from life, or immediately after the return from the theatre, for the picture now belonging to Lord Carlisle.

PARMA.

The Picture Gallery.

Concert of wandering Minstrels. Nine persons, three seated and the others standing. One is a woman who bears a tambourine. One of the men carries a staff and a collecting bowl, the others musical instruments and music.

The picture was for some time known under the title of the "Blind Minstrels," but the present catalogue questions the authority of this title, and points out that but one of the minstrels appears to be blind, and even about him there appears to be some doubt, as his eyes are only partially closed. The picture was painted for the Duke Ferdinand de Bourbon. It was deposited in the gallery in 1821, re-claimed in 1851, kept in the ducal storehouse till 1865, and then re-deposited in the gallery. Panel, 0,37 × 0,46. No. 111. P.

A portrait of Duke Ferdinand de Bourbon. Panel, 0,86 × 0,19. No. 346.

PARRY, SIR HUBERT,
BART.

*Highnam Court,
Gloucester.*

Picture representing the cabin of the *Norfolk* bound for Manilla in 1762, when it was the flagship of Admiral Sir Samuel Cornish, and of Kempenfeldt his Flag-captain. Both these persons are represented in the cabin, and in the background, seated, is Thomas Parry, secretary of the expedition, an ancestor of the present owner. 68 × 56. P.

PEPYS, CAPTAIN A.,
Knowle House,
Budleigh Salter-
ton.

Group representing the owner's great-grandfather, Colonel Blair, with Mrs. Blair, their two daughters and an ayah. Mrs. Blair is in white satin with pale blue over-dress, white head-dress, fichu and powdered hair. She and her husband are seated on a sofa. To the right is a daughter in white with rose-coloured sash and shoes, who is the owner's grandmother. She is playing with a kitten which the ayah has in her arms. On the left is another daughter in white satin with greyish-yellow over-dress, seated before a square piano which has music upon its desk.

There are three pictures upon the wall of the room depicting Indian scenes. 38 × 53. P. Painted in India in 1789. R.A., 1885 (29).

PERCEVAL, MRS. C.
 SPENCER.
 24, *Chester Square.*

Group representing Mr. and Mrs. John Burke of Carshalton, with their son and two daughters. Zoffany, the artist, is in yellow, and is seated, and holds the youngest child (Elizabeth) on his knee. She is in white with red shoes, and her sister Mary, who stands near with a fishing rod in her hands is in similar costume. In his hand Zoffany holds a silver snuff-box. The boy, John, has his foot on a basket which contains fish. Mrs. Burke (Mary) stands near to her husband who is seated and reading a newspaper. He is in a brown coat and yellow waistcoat. P.

PHYSICIANS, COLLEGE
 OF
London.

Portrait of Dr. William Hunter, lecturing at a desk. He has an anatomical model in his hand. Presented by Mr. Bransby Cooper in 1829. 51 × 41.

Portrait of Sir Richard Jebb in lavender-coloured coat and black gown. 30 × 25.

Presented by the Rev. R. F. Hallifax in 1827. S.K., 1867 (618).

Picture representing Dr. Wm. Hunter delivering a lecture on anatomy at the Royal Academy to a group of students. 41 × 31. P.



WILLIAM N. IN A SCENE

See Lucas' London Revisited, p. 26.
 Presented by Mrs. Baillie in 1823.
 International Exhibition, 1862 (36).
 Whitechapel Exhibition, 1906 (23).
 R.A., 1871 (265).
 S.K., 1867 (506).

PLAYERS' CLUB.
New York.

Portrait of Thomas Doggett. Full-face to the right, full-length, wearing a cocked hat. 25 x 30.

Portrait of Garrick as Abel Drugger. Engraved in mezzotint by J. Dixon.

POONA, GOVERNMENT
 HOUSE.

Portrait of Mādhava Rao Sindhia (*see* p. 96). This has also been attributed to an artist of the name of Welsh, but various contemporary allusions refer to it as by Zoffany. It was copied by Mr. Cecil Burne for the late Principal of the School of Art in Bombay for the Victoria Memorial Trustees, and our photograph is from his copy as the original is too dark to photograph well. It is suggested that the portrait at Government House is the original by Zoffany and the replica in the Temple (*see* p. 96) by Welsh.

PORTLAND, THE DUKE
 OF.
Welbeck.

Portrait of Charles John Bentinck (1708-1779), youngest son of William Bentinck, Earl of Portland. Half-length figure of an old man in a wig. No. 27 in the Welbeck collection. Mr. Bentinck married Lady Margaret Cadogan, whose sister was the wife of the second Duke of Richmond. P.

N.B.—There are three replicas in existence of this picture. One is in the collection of Count Bentinck at Middachten.

A second is in the collection of Mr. Henry A. Bentinck at Indio.

A third is in the collection of the Duke of Richmond at Goodwood.

PRIDEAUX BRUNE,
 COLONEL.
10, Grosvenor Gardens.

Picture representing John Wilkes and Serjeant Glynn (after whom Colonel Prideaux Brune's father was named). The family seat is Glynn, near Bodmin.

Serjeant Glynn is seated by a table, and holds a pen in his hand. Before him are certain papers, one of which is endorsed "Magna Charta," the other addressed to Mr. Serjeant Glynn, and near by, at the edge of the table, is a volume bearing the name *Sydney on Gov.* Near to the table is a medallion of Hampden inscribed with his name. Wilkes is standing near to him, directing his attention to a paper in his hand, endorsed "Wilkes Esq., v. Earl of Halifax," and signed Reynolds. Both men are richly dressed, Wilkes having an embroidered waistcoat, and Serjeant Glynn a waistcoat with decoration of gold braid. Both men are wearing lace ruffles and lace cravats. P.

PROTHERO, F. E., ESQ. Portrait of the owner's great-great-grandfather, Benjamin Collins, of Milford, Salisbury. Half-length, life-size. Not seen.
*The Hall,
Dunster,
Somerset.*

PRYCE, E. S. MOSTYN, ESQ. Representation of a house in Lucknow with native figures in the foreground. The picture is set in a mantelshelf in the house. P.
*Gunley,
Chirbury,
Salop.*

QUEENBOROUGH, LORD. Group representing three men, two women and a child, all members of the Townshend family. The child is resting by his mother's knee. She has a book spread open before her, from which she has evidently been reading to him. One man and a lady stand by an open window, the man directing attention to the view. The other two men stand behind the mother, one of them resting his hands on her chair. A bookcase and screen are near by. P.
*39, Berkeley Square,
London.*

QUILTER, SIR CUTHBERT. Portrait of James Quin, the Actor (1693-1766). Half-length standing figure, in scarlet coat and white satin waistcoat. Right hand in pocket, left hand resting in waistcoat. Grey wig. Canvas 35 × 27.
*Bawdsey Manor,
Felixstowe.*
(Once in the possession of.) This was sold at the Quilter sale at Christie's, July 9, 1909, Lot 98, 190 guineas (*see p. 166*).



George Romney: *Idyll*.

GROUP REPRESENTING SIR MATTHEW RIDLEY AND A FRIEND

REID, MRS. WHITELAW. Group representing Mr. and Mrs. Ridgway.
New York. Sold to her by Leggatt Bros., who obtained it
 from Agnew's.

REVELSTOKE, LORD. Two pictures representing the Flower Girl and
 3, *Carlton House* Watercress Girl, said to represent Jane Wallis.
Terrace, Both of which have been engraved. 49 × 40
London. each.

N.B.—These pictures at one time belonged to
 Mr. Moberly Bell, the editor of *The Times*.
 They were bought by Mr. Baring about four-
 teen years ago from Colnaghi's.

RIBBLESDALE, LORD. Portrait of Lunardi the balloonist (1759-1806)
Cavendish Hotel, giving a display at Windsor Castle.
Jermyn Street. Small full-length figure in uniform, standing in a
 landscape, pointing with his left hand to a
 balloon, which is seen in the sky hovering above
 Windsor Castle. His right hand holds a three-
 cornered hat, and rests on the muzzle of a gun.
 On the collar of a black dog beside him is
 inscribed his name. His uniform is a red coat
 with green breeches. In the distance is a
 group of persons, members of the Royal
 Family, who are viewing the balloon. Bought
 from Agnew's. Canvas 38 × 28.

R.A., 1908. (This now belongs to Messrs.
 Knoedler & Co.) P.

Portrait of a child (or woman resembling a child)
 full-length in blue, carrying a bouquet of
 flowers. 15 × 14.

RICE, ADMIRAL SIR Jane Austen (1775-1817) as a young girl in white
 ERNEST, K.C.B. holding a sunshade.
Silbertswold Place,
Dover,
Kent.

RIDLEY, VISCOUNT. Group of two men, one of whom, the standing
 10, *Carlton House* figure, is Sir Mathew Ridley. The other was
Terrace. one of his friends. The picture was painted
 in Italy. P.

ROTHSCHILD, MISS

ALICE.

*Waddesden Manor,
Bucks.*

Portrait of Sir James Cockburn, G.C.H., eighth Baronet of Langton, Under-Secretary of State, 1806, Governor of Curaçoa, 1807, and subsequently of Bermuda, with his daughter and only child, Mariana, who in 1834 was married to Sir J. J. Hamilton, Bart. Langton is represented in the background of the picture. P.

From the bequest of pictures made to the National Gallery by Lady Hamilton in 1892 and removed thence in 1900 as it was found that the Testator had no power to bequeath them, and they were ceded to the nine co-heiresses of Sir James Cockburn and then sold.

Portrait of John Frederick Sackville, third Duke of Dorset, and Mr. Petley at Riverhead House, with their dog and horse, standing near to a stone vase on a pedestal and under a large tree.

ROUNDELL, COLONEL

RICHARD.

*Gledstone,**Near Skipton-
in-Craven.*

Portrait group representing Mr. Richard Roundell (*circa* 1740-72), Mr., afterwards Sir Henry, Dashwood, Bart., of Kirklington Park, Oxford (1745-1828), the Hon. Thomas Noel, afterwards second Viscount Wentworth (*ob.* 1815), and Mr. Walter R. B. Hawkesworth, afterwards Fawks (1748-92). Gentlemen Commoners of Christchurch, Oxford, at the same time and great friends.

The four men are in a garden on the banks of the Isis, with a view of Oxford in the distance, Mr. Hawkesworth on the right, Mr. Dashwood in the middle, both in hunting dress, the other two, of whom the tall one in the centre of the group is Mr. Noel. Canvas $49\frac{1}{2} \times 38\frac{1}{2}$.

In the above group Mr. Hawkesworth is in a red coat, white breeches, brown hunting boots and carries his hat and whip in his hand. Sir Henry Dashwood is in a blue coat with white breeches, brown gloves, hat and whip. Mr. Noel is in a grey suit, with a claret-coloured gown over it. Mr. Roundell is in a buff coat with red breeches, and also wears a

claret-coloured gown, which appears to be trimmed with velvet.

The scene is in a stone summer-house and there is a round table, on which a bottle and some glasses are introduced.

ROYAL COLLEGE OF
MUSIC.
London.

Portrait of Thomas Jackson (1715-1781) the composer, in blue coat, holding in his hand a piece of music. 29½ × 24½.

Sold at Christie's, March 17, 1916, and bought by Mr. A. F. Hill, who presented it to the College.

SAVILLE, MAJOR R. C.
*Ladbroke House,
Leamington.*

Picture entitled "A Minuet," representing two figures dancing a minuet with three others looking on, the background being the sea. Circa 24 × 18. P.

SAYER, LADY.
Onslow Crescent.

Group of three persons in a garden, with the family house in the distance, representing the owner's great-grandfather with his father and mother. The young man is standing, and wears a blue coat with gold buttons, bluish silk stockings and a white vest. He holds his hat in one hand, and a stick in the other. His mother, who is seated next to him, is in a brown silk gown, with a white muslin overdress, holds an open book in one hand, and with the other nurses her small black Blenheim spaniel, who is seated upon her lap. She wears a high white cap and black mittens.

The old gentleman is seated near to her, and is leaning one hand upon his hat, which is supported by his stick. He is wearing a blue coat with white buttons and lace ruffles, white silk stockings and black buckled shoes. P.

Another group of five persons, representing the owner's great-grandfather, with his wife and child, her grandfather, also her great-great-grandfather and a Madame de Pougens, who was a Miss Sayer.

The old man and the lady are seated on the branch of a tree, the young man and Madame

de Pougens stand near by. The old man is in black, with white silk stockings and black shoes, has his hat resting upon his knee, and is holding a stick in one hand. The lady seated next to him is in white with a blue bow and a blue hat, and yellow gloves. The baby on her knee is in white with a red sash. At her feet sits a black-and-white dog. Madame de Pougens is in a white costume, and carries a black shawl over her arm. She has a blue bonnet on her head, and carries a blue parasol, and she wears yellow gloves.

The young man, who is next to his wife, leaning over her, is in a blue coat, pale blue vest and brown boots. There is a view of a landscape in the distance. P.

Portrait of James Sayer, son of Robert Sayer the print-seller, at the age of thirteen standing by a stream, taking a fish off the hook. He wears a blue coat with white buttons, yellow breeches, black boots, and near by, on the ground, lies his black laced hat and a fish basket.

This picture was engraved in mezzotint by R. Houston and published by Robert Sayer, his father, in 1772. P.

SEAFIELD, THE
COUNTESS OF.
*Castle Grant,
Strathspey.*
(The pictures are at
Cullen House.)

Single portraits representing Sir Thomas Grant and his wife.

Sir Thomas Grant was born in 1738 and died in 1811 at the age of seventy-three. At different periods he represented the counties of Murray and Banff in Parliament. He was Lord Lieutenant of Inverness from 1794 to 1809. At the time of the threatened invasion by Bonaparte, he provided arms and accoutrements for seven hundred men of his clan and tenantry entirely at his own expense.

His wife Jane was the daughter of Alexander Duff of Hatton by Lady Anne Duff, the eldest daughter of William, first Earl of Fife. They were married in 1763, and she died in 1805.

SHAKESPEARE MEMO-
RIAL THEATRE.

She bore a very high character amongst the family and neighbours. Not seen by us.

David Garrick and his wife playing picquet. Garrick is in a white coat with green and gold waistcoat, Mrs. Garrick in a rose-coloured dress ornamented with white lace. 41 × 32. Whitechapel, 1906 (176); 1910 (16).

The picture was presented to the theatre by Mr. Algernon Graves, and had hitherto been known as a Zoffany. Many critics are, however, of opinion that it is the work of Allan Ramsay.

SHERBORNE, LORD.

The Dutton family group, representing Mr. and Mrs. Dutton, their son James, first Lord Sherborne, who married Miss Coke, and their daughter Jane, who married Thomas Coke, of Holkham, afterwards Earl of Leicester. Mr. Dutton and his son and daughter are seated around a mahogany card-table, playing at cards. Mrs. Dutton is seated by the fire-place reading, but has for a moment put down her book to look at her son's cards, which he holds out to her. There are pictures and a girandole on the wall, and near the fire-place is a pole-screen painted in flowers. The mantelpiece is a fine carved marble one, and on it are some ornaments and a bust. 39 $\frac{3}{4}$ × 50. P.

R.A., 1907 (143).

SHREWSBURY MUSEUM. Half-length portrait of John Gwyn, R.A. Said to be a native of Shrewsbury, architect of the English bridge in that town, erected in 1774, and of bridges in Worcester and Oxford. He died in Worcester in 1776, and appears to have been about fifty-five years old when the portrait was painted. The face only is finished, the rest of the picture left in a more or less incomplete condition. 30 × 25. Not seen by us.

It is attributed in the catalogue to Zoffany.

SIMEON, LAURA, LADY. Group representing a handsome room with a card-table and two men playing cards. One is stated to be Mr. John Simeon, and he is wearing a plum-coloured suit, the other in
Swainston,
Newport,
I. of Wight.

uniform is his brother-in-law, Colonel Cornwall. The picture was painted before 1794. The room may possibly represent one of the rooms at 60, Queen Anne Street, or perhaps in the country house, Walliscote, near Reading. 36 × 39. P.

SINCLAIR, HENRY, ESQ. Portrait of Marcus Saville Taylor of the Hon. East India Company, painted by Zoffany in India. Mr. M. S. Taylor was a friend of Warren Hastings, and his portrait also appears in Zoffany's group of Colonel Mordaunt's Cock-fight (*see* p. 94). P.

SMART, MRS. Family group, representing Mr. and Mrs. Hodgson and their family. He was a merchant of 17, Coleman Street, and of Bowles, Chigwell, Essex, and great-grandfather of the present owner. He holds in his hand a paper bearing an inscription "To the Commissioners of relief to American Prisoners." There is in the background a mantelpiece, upon which is represented a pair of black Wedgwood vases, one of which is still in the possession of the owner of the picture, and a centre-piece. *Circa* 36 × 57.

SMITH, R. OSWALD, Pair of portraits representing Colonel Campbell and his wife. Purchased some years ago from a dealer. Two copies of these pictures appeared at Christie's lately, but were withdrawn. Colonel Campbell is in military uniform, a red coat with black and white facings, white breeches, and wears a wig. He has a fob with some seals, which is rather a prominent object in the picture. Mrs. Campbell wears a white dress, and a white fichu with black trimming, a blue sash and blue bows. Her hair is brown, and she holds a book in her hand.

SPITTA, DR. This person is said to have a painting by Zoffany.
41, *Ventnor Villas,*
Hove.

- STALLARD, MRS. ARTHUR.
22, *Campton Grove, Kensington, W.8.*
Portrait of Richard Bird, Solicitor, born at Chulmleigh, Devon, February 8, 1802, died July 2, 1842.
Portrait in pastel said to have been executed from a miniature by Zoffany. Recently presented to the Victoria and Albert Museum.
- STEUART, SIR DOUGLAS A. SETON, BART.
Touch, Cambusbarron, Stirling.
Portrait of Miss Farren, afterwards Lady Derby, standing near to a pedestal on which she rests her hand. She is in a long, flowing costume of satin and gauze. Full-length. P.
The Countess of Derby is represented as "Hermione" in the *Winter's Tale*, and is standing, full-face, with her arm on a cabinet. The picture was engraved in mezzotint by Fisher and published by Sayer and Bennett, 1781.
- STRACHEY, R. S., ESQ.
Ashwick Grove, Oakhill, Bath.
Picture representing Colonel Martin's Cockfight. Painted in 1786 in Lucknow for the Nawab Wazir, and presented to Mr. Richard Strachey by Ghazi-ul-Din-Hyder in 1817.
- TEIGNMOUTH, LORD.
Portrait of the Nawab Wazir of Oudh (*see p. 80*). This was presented to Sir John Shore by the Nawab himself. He had previously tried, but wholly in vain, to bribe "honest John Shore" by the offer of a vast sum of money. This having been refused (*see p. 93*), Shore was compelled to accept some gift, and therefore selected this picture by Zoffany.
- THAYER, MRS. B.
Boston, U.S.A.
Portrait of a boy, bought from Agnew and said to be by Zoffany.
- THOMAS, MRS. R. D.
45, *Thurloe Square.*
Portrait of the Venerable the Rev. Matthias D'Oyly, Rector of Uckfield, Sussex, Archdeacon of Lewes, and Prebendary of Ely Cathedral, born 1743, died 1816. He was father of Sir John D'Oyly, the Official Resident at Kandy, Ceylon, who was created a Baronet in 1821, and died unmarried in 1824. He is represented in black, holding a hat and stick, and in the rear is a view of Buxted, where many of his ancestors were buried. Rectangular. *Circa 30 x 20.*
Portrait of Mrs. D'Oyly, Mary, daughter of George Poughfer of Leicester. She married

the Archdeacon of Lewes in May 1770. She is represented standing, wearing a costume of blue trimmed with white lace, and has a high headdress ornamented with pearls.

TOOTH, MESSRS. A. &
SONS.

155, *New Bond
Street.*

Portrait of George, third Earl Cowper, in the act of taking off his hat in smiling recognition of a friend who is passing him. Painted in Florence. P.

TRAVERS, J. L., ESQ.

*Bredgar House,
Bredgar,
Kent.*

Picture representing William Smith, M.P. for Norwich, 1756-1835, as a boy, and his father, Samuel Smith, then head of the firm which is now Travers & Co., in which he was succeeded by his son William.

The father is represented seated at a table, holding a paper-covered book in his hand, and by his side, on the table, is a richly-bound volume. The boy is looking towards his father and is apparently engaged in sketching; one hand is upon an open sketch-book, and with the other he appears to be dipping a pencil into some Indian ink. Near by, on the table, is a pair of dividers. The boy is in a dark coat with lace frill at the neck and cuffs. The father wears a richly ornamented waistcoat trimmed with gold braid, a handsome coat with gilt buttons, white stockings and black shoes. The picture is referred to in a privately printed work entitled *Past and Present in an old Firm*, and there is a reference to William Smith, M.P., in the *Dictionary of National Biography*.

TRINITY HOUSE.

*Trinity Square,
London.*

Portrait of the fourth Earl of Sandwich. See copy of same in National Portrait Gallery.

TWEEDDALE, MARQUIS
OF.

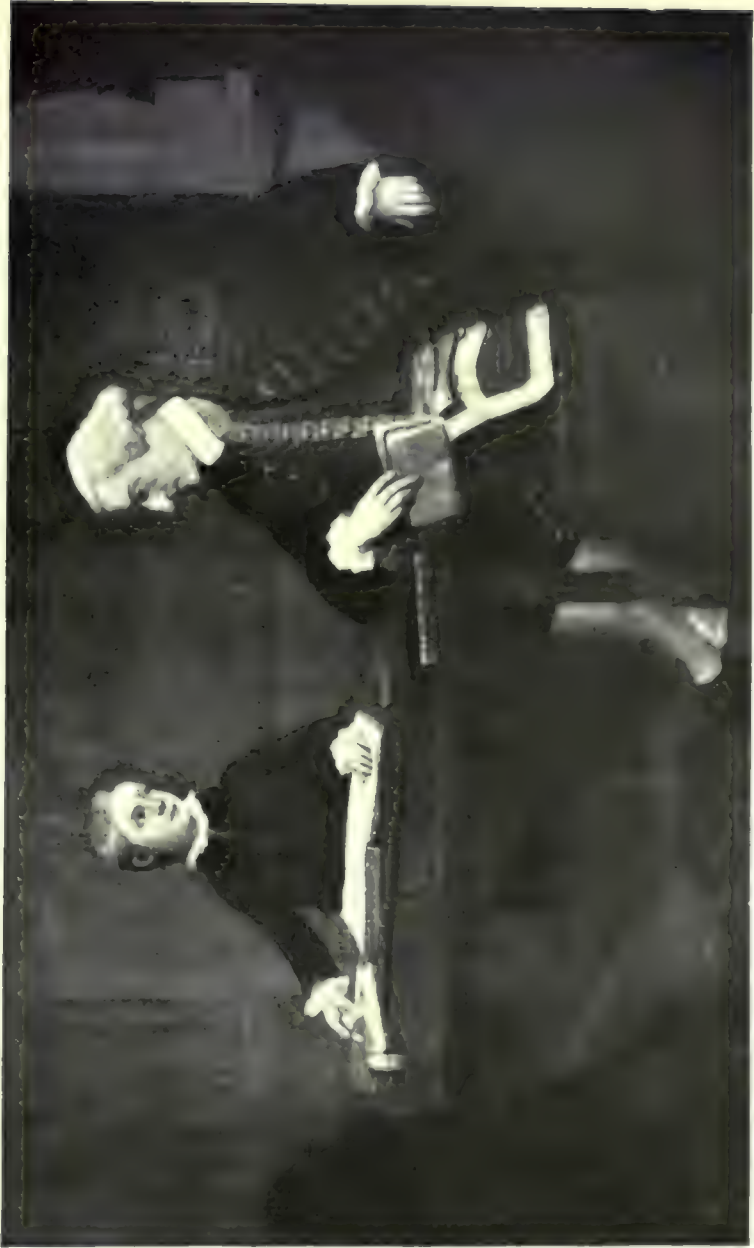
*Yester,
Scotland.*

Picture representing the Cock-fight at Lucknow. Sold at Daylesford House sale, 1853, for 215 guineas to Colonel Dawkins, and at his sale in 1898 to the family of its present owner for 210 guineas through Agnew's. 40 × 60.

B.I., 1862 (201).

Whitechapel Exhibition, 1908 (9).

Portrait of a man and a woman, 17th century. The man is seated, wearing a dark coat and a white cravat, holding a book. The woman is seated next to him, wearing a dark dress and a white collar, also holding a book. The background is dark and indistinct.





1
PORTRAIT OF WILLIAM PITT
BY J. S. COOPER

- UNKNOWN OWNER. Portrait of William Lock. Sold at Robinson and Fisher's, March 23, 1910. Lot 154. 50×40 . See *Connoisseur*, XXVIII. 319. Sold for £50 8s.
- UNKNOWN OWNER. Portrait of Robert Price of Foxley, Hereford. Engraved by Basire in 1810. Price married in 1764, Sarah, daughter of John, first Viscount Barrington. He was the father of Sir Uvedale Price, author of *Essays on the Picturesque*. The picture was at one time in the possession of his son, Major William Price of the Third Dragoons, Vice-Chamberlain to Queen Charlotte, and Master of St. Katherine's Hospital, who died unmarried in 1817. Some of the Price pictures were sold at Christie's in May 1893, including one of Lady Caroline by Reynolds, but the Zoffany was not included in the sale.
- UNKNOWN OWNER. Portrait of David Garrick in plum-coloured coat with red vest, holding a plan in his hand, which appears to resemble that of the Colosseum of Rome. Probably painted after Garrick's return from Italy. He often mentions the Colosseum in his letters. $29\frac{1}{4} \times 24\frac{1}{2}$. Sold at Christie's, item 78, March 17, 1916.
- UNKNOWN OWNER. Portrait of Abraham Vickery, Esq., a Principal Clerk at the Bank of England, in grey coat, white vest and buff breeches, standing with a paper in his hand; his assistant behind a counter on the left. $35\frac{1}{2} \times 27\frac{1}{2}$.
- UNKNOWN OWNER. Portrait of George IV at the age of sixteen, in brown coat, with blue surcoat, holding his stick and hat. $35\frac{1}{2} \times 27$. Offered at Christie's on Friday, June 23, 1916. Lot 77, and bought in.
- UNKNOWN OWNER. Three portraits by Zoffany from the J. H. Leigh collection, were sold at Christie's, July 7, 1916. They were not very important works, and were described in the catalogue as follows—

“(157) Mr. Garrick and Mrs. Pritchard in the *Tragedy of Macbeth*, Act II, Scene iii. $39 \times 49\frac{1}{2}$. Engraved by Valentine Green.

Garrick is in a red coat richly trimmed with gold braid, Mrs. Pritchard in black, trimmed with fur, and wearing pearls.

(158) David Garrick as Richard III with Norfolk. The Battle Scene. 49×39 .

Both actors are in richly striped and slashed costumes.

(159) Portrait of Mrs. Pritchard, in blue *décolleté* dress, trimmed with white lace, holding a miniature in her right hand. $29\frac{1}{2} \times 24\frac{1}{2}$.”

UNKNOWN OWNER.

There was sold at Puttick & Simpson's rooms, April 25, 1917, a portrait group by Zoffany of Sir John C. Lettsom and his family (*see as to Dr. Lettsom, Nollekens*, I. 87).

UNKNOWN OWNER.

There was sold at the Watson Taylor sale in 1832 a full-length miniature by Zoffany of C. Anstey, the author of the Bath guide.

UNKNOWN OWNER.
(*Believed to be a Mr. Campden*).

Portrait of Mary Bellamy, actress, sold at Christie's, January 1917, represented in yellow dress with yellow sleeves, blue cape, headdress and scarf and feathers, and holding a mask. Lot 248. $28\frac{1}{2} \times 23\frac{1}{2}$.

UNKNOWN OWNER.
(*In India*).

A portrait of Jacob Wilkinson, a Calcutta merchant, in a green coat and grey vest, and with a very ruddy face.

UNKNOWN OWNER.

Sold at Christie's to Peacock of Duke Street, March 14, 1919. Lot 44.

The Lute Player, in a green coat. 29×24 .

UNKNOWN OWNER.

Sold at Christie's, February 28, 1919. Lot 81.

Colonel Ffarrington in a plain coloured coat holding his watch and a book, perhaps a music score. $34 \times 27\frac{1}{2}$.

UNKNOWN OWNER.

Sold at Christie's, November 21, 1913. Lot 104.

Portrait of a sculptor in green coat resting his right hand upon the sculptured head of an old man. $29\frac{1}{2} \times 24\frac{1}{2}$.

- UNKNOWN OWNER. Sold at Christie's, July 13, 1901.
Portrait of Count Stacpoole holding a book. In a blue coat, nearly full-face. 30 × 25. (£39 18s.)
- UNKNOWN OWNER. Sold at Christie's, February 1, 1902.
A young man with a black servant (£44 2s.).
- UNKNOWN OWNER. In the possession of Mr. E. B. Jupp in 1871, there was a drawing of a man and dog by Zoffany, with an autograph letter from Zoffany to Messrs. Raikes & Co., January 26, 1798, and an engraved portrait after Dance.
- VANSITTART, D. N.,
Esq.
*Shottesbrook
House,
Berks.* Portrait of Henry Vansittart, junior, of the Honourable Artillery Company's Bengal Establishment (1771-1786). There is a photograph of this picture at the India Office in room 86.
- VERNEY, HARRY L.,
Esq., C.V.O.
*1, Rutland Gardens,
London.* Portrait group of three figures, representing the Hon. Charles Hope Vere, youngest son of the first Earl of Hopetoun, great-grandfather of the present owner, in the scarlet dress of the Archers, with his bow and arrows beside him, and a book in his hand. Married 1782. Lady Christian Graham in lavender with white cap, represented as reading the *Gazette Extraordinary*, dated London, 1782, containing a report of the battle of Gibraltar which was the first naval engagement of the old gentleman's son, who became Admiral Sir George Hope; and Lady Charlotte Erskine, afterwards Lady Mar, in black, with white lace cap.
In the rear of the picture is a pole-screen with a view upon it of the family seat of Blackwood. This belongs to one branch of the family. The little round table depicted in the front of the group is in the possession of the owner of the picture. P.
- VICTORIA AND ALBERT MUSEUM. Drawing of two male figures attributed to Zoffany.

A man is seated at a table holding a drawing to which his son has called his attention. The son stands with his left arm resting on the back of his father's chair, black chalk, faces in red. $10\frac{6}{12} \times 11\frac{6}{12}$. Dyce collection. P. There are some slight sketches on the reverse.

VIENNA.

*Royal Picture
Gallery.*

Portrait of the Archduchess Maria Christina, born 1742, married 1766 to Archduke Albert of Saxony, died 1798. She is represented seated, and has a pet dog in her lap. Her arm rests on a table on which is a Greek statuette of marble. In her bracelet is set a miniature of her husband. There is a curtain behind her, and a landscape in the distance. 131×94 . P. No. 1590.

Group representing four of the grand-children of the Empress Maria Theresa, children of of Ferdinand of Parma and Maria Emilia.

- (1) Ludwig (1773-1803) called King of Etruria.
- (2) Marie Antonie (1774-1841). Abbess of the Ursuline nuns.
- (3) Karoline (1770-1804), wife of Maximilian of Saxony.
- (4) Charlotte (1777-1825).

In the picture is represented a letter which is addressed "A L'Imperatrice Reine, Ma Dame et Grande Mere." Believed to have been painted in 1778. $1,59 \times 1,85$. No. 1591.

Group representing the Archduke Leopold of Tuscany and his family. He was the son of the Empress Maria Theresa, born 1747, died 1792. His wife, Maria, was the daughter of Charles III of Spain, born 1745, married 1765, died 1792. She had sixteen children, of whom eight are in the picture.

The eight children are—

- (1) Joseph (1776-1847).
- (2) Leopold (1772-1795).
- (3) Theresa (1767-1827).
- (4) Karl (1771-1847).

- (5) Maria Klementina (1777-1801).
 (6) Maria Anna (1770-1809).
 (7) Franz (1768-1835); Emperor in 1792.
 (8) Ferdinand (1769-1824).
 3.25 × 3.98.

Portrait of the Emperor Joseph II.

Portrait of the Empress Maria Theresa.

WALLIS & SON.

The French Gallery, at Mr. Palmer's house, Holme Park, Berks.
 120, Pall Mall.

Portrait group representing the Hunt Breakfast
 The persons represented are as follows —

Sir Richard Aldworth of Stanlake Park, Berks, is standing by the breakfast-table, holding his hat and whip in his hand.

On the opposite side of the breakfast-table is seated Mr. Robert Palmer, M.P., owner of the house, and near by, on a chair, is his dog Tiny.

Sir Thomas Beauchamp Proctor, of Langley Park, Norwich, is standing near to Mr. Palmer, placing one hand upon his friend's shoulder, and resting the other on the chair on which Tiny is seated.

On the other side of the chair stands Mr. Francis Pym, M.P., of the Hassells, Bedfordshire. He is reading a newspaper.

N.B.—Sir Richard Aldworth, Sir Thomas Beauchamp Proctor, and Sir Francis Pym were all three sons-in-law to Mr. Palmer.

Next to him, and seated on the extreme right of the picture is the Duke of Bedford, while immediately opposite to him, seated on the extreme left of the picture, near to the standing figure of Sir Richard Aldworth, is the Duke of Grafton.

All the gentlemen are in hunting costume. On the breakfast-table, which is covered with a white cloth, is a large silver urn, a teapot, some cups and saucers and other things.

The picture is a large one. 44 × 34½. P.

Standing portrait of William Burton, represented out of doors under a tree, leaning his arm on a

stone pedestal. Opposite to him is a small statuette, and near to his feet is a fragment of sculpture, representing three figures and a broken column. He is in a rich costume, trimmed with gold braid, and with lace ruffles, and holds his hat in his hand. P.

(This now belongs to Agnew's.)

WALLOP, HON. FREDERIC. Group representing Mr. and Mrs. Palmer and their daughter, afterwards Mrs. Landon, of *Bachelors' Club*, Dorney Court, Bucks. She is represented and 39, *Eaton Terrace*, London. having a drawing lesson from her father. Mrs. Palmer wears a blue silk dress, and is busily engaged in needlework. They are all seated at a round table. 36 × 28. P.

Sold at Christie's, May 31, 1902 (£199 10s.)

Group representing Samuel Foote as Major Sturgeon, standing with Sir J. Jollop. This is evidently the original from which the mezzotint by J. G. Haid was executed, published by Boydell in 1765. 30 × 21.

Once the property of Sir Guy Laking. Whitechapel Gallery, 1910.

Mr. Wallop has also a miniature by Zoffany.

Portrait of a gentleman unknown. Bust, three-quarters to the left, wearing blue coat with gilt buttons, striped waistcoat with lapel turned back over coat, white neckcloth and frilled shirt, hair powdered, face clean-shaven, blue eyes, and fresh complexion; light admitted from the top right hand. Ivory $2\frac{1}{2} \times 1\frac{7}{8}$ signed "zoffany Pinxt. 1781"; in gold locket, with plaited hair and the initial F. at the back. P.

WATERS, MRS.

Ailsa,

Wendover.

This lady is believed to possess a portrait of a lady by Zoffany, painted in India.

WATSON, THE REV.

WENTWORTH.

Rockingham

Castle,

Uppingham.

Group representing three boys, Lewis, Henry, and George, the latter being the grandfather of the owner, the children of the first Lord Sondes. They are depicted as playing under a big tree, one boy having a curious sort of bat



Colo. of the late Mr. August Worthington

PORTRAIT OF THOMAS GAINSBOROUGH, R.A.

in one hand, and a cricket-ball in the other, the second holding a squirrel, which the smallest, who is in girlish costume, is feeding with nuts. There is another bat, represented as lying on the ground. P.

There appears to be no date to the picture, but the children were born respectively in 1754, 1755 and 1768.

WATTS, MRS.
*Hanslope Park,
Stony Stratford,
Bucks.*

Portrait of William Watts, Governor of Fort William in Bengal, standing, in official costume.

Portrait of Mrs. Watts, called "the Begum Johnson," was a Miss Crooke, and after the death of Mr. Watts married a Bengal chaplain, the Rev. W. Johnson. One of her daughters became Countess of Liverpool. P.

Portrait of Mr. Watts represented in the act of negotiating the treaty of 1757 with Mir Jafar and his son Miran. This picture is reproduced in S. C. Hill's *Bengal in 1756-57*. P.

Zoffany was not in India in 1757, but it is stated that Mr. Watts desired that this treaty with which he was concerned should be introduced into the picture.

WERTHEIMER, ASHER,
ESQ., EXORS. OF.
New Bond Street.

Portrait of Gainsborough in grey coat edged with fur, scarlet vest, dark breeches, and white stockings. Seated figure, holding a crayon and a drawing, and with books on a table by his side. 50 × 40.

Bought at Christie's, May 10, 1912. P.

Portrait of Mrs. Garrick, dressed in a white satin dress, blue waistcoat with silver braid and buttons, and orange-coloured short coat, and holding a mask in her hand. In her hair is twisted a white scarf. 49 × 39.

Bought at Christie's, May 19, 1911. P.

At one time he had also a portrait of Garrick.

WHITEHEAD FREDERICK, Small oval portrait of the actor Parsons. *Circa*
ESQ. 10 × 7.
*174, Belsize Road,
N.W.*

WHITNEY, MRS. PAYNE. Portrait group representing five sporting gentlemen, Edmund, Earl of Cork, Mr. Bingham, the Rev. Charles Digby, Colonel Cox, and the Rev. Mr. Hume.

New York.

Grouped beneath a stone pedestal, on which is a figure representing the river Tiber, and close to a stone seat on which one of the gentlemen (Colonel Cox) is seated. Three are standing behind the stone seat, one of them (Mr. Hume) leaning over its back, and holding his hat and a whip in his hand. The middle one (Mr. Digby) is holding out his hat, and the one nearest the stone figure (Mr. Bingham) rests his hands on the shoulders of the man in the middle. The seated figure has his hat and whip by his side, and rests one hand on the head of a dog. There are two other dogs in the picture, both of which are looking up at the youngest man of the five (Lord Cork), who is holding out his hand to one of the dogs, and with the other holds his whip behind his back. He is the only one of the five wearing his hat. In the distance is a country landscape. 40 × 50. P.

WILKINSON, REV. B. G. Portrait of his great-grandmother, and his grandmother as a baby. The mother, Mrs. Robert Bathurst, is seated on a sofa, holding the child's hand, and behind stands an ayah with a tambourine. The child was Catherine, who afterwards married J. E. Wilkinson. Painted about 1800. Not seen by us.

*The Rectory,
Pimperne,
Blandford.*

WILLIAMSON,
DR. G. C.

*Burgh House,
Hampstead,
London.*

Portrait of David Garrick drawn in pencil and wash. P. From the Garrick Sale in 1823. Oval 8 × 6½.

WILLOUGHBY DE BROKE, LORD. Group representing John, fourteenth Lord Willoughby de Broke, his wife, Lady Louisa North, daughter of Francis, first Earl of Guildford, and sister to Lord North, and their three children.



John, his successor.

Henry, afterwards sixteenth Baron, who married Margaret, daughter of Sir John Williams, and Louisa, who married the Rev. Albert Barnard, Prebendary of Winchester, and became mother of Robert John, seventeenth Baron.

Lord Willoughby is in brown coat and breeches, red waistcoat, heavily trimmed with deep gold lace, white stockings, short white wig with side curls, and is represented leaning against the back of a chair in which Lady Willoughby is seated, and shaking his finger at the second child, who is standing at the left side of the table and helping itself to a piece of hot buttered toast.

Lady Willoughby is seated. She wears a blue silk dress, powdered hair, large pearl earrings, long white mittens, and blue and white ruffs round her neck, and she is holding the youngest child, who stands with one foot on the table, against her right shoulder.

The third child is on the right, dragging a red wooden horse on wheels.

All three children are in long white dresses, short sleeves, blue or pink sashes, and red morocco shoes. The table at which they are seated has upon it a white table-cloth, a service of tea-things and a large silver urn, which latter is still preserved at Compton Verney. A fire is burning in the open grate, and over the carved chimneypiece is a landscape in the style of Joseph Vernet. P.

Birmingham, 1903 (62).

Whitechapel, 1906 (31).

WINTER, MISS,
THE LATE.

Nether Worton
Hall,

Steeple Aston,
Oxon.

Portrait of Mrs. Warren Hastings, great-aunt of the owner of the picture. Full-length.

A fine portrait, representing the lady in a blue silk dress. It is illustrated in S. C. Grier's *Letters of Warren Hastings*, opposite p. 247 (see p. 98).

- WYNDHAM-QUIN, LADY EVA. Portrait group representing Mr. Charles Wyndham holding his son, Mr. Thomas Wyndham, by the hand. The father is represented in a black coat and white stock, and wears buckle shoes. The boy, aged twelve, is in a green coat with lace at the neck and sleeves. Not seen by us. Portrait is 8 to 10 feet high.
- YARBOROUGH, THE EARL OF. Group representing Garrick in *The Farmer's Return*. He is seated. A woman near by is giving the news, and another woman and a boy are listening in amusement. The scene is in a kitchen. P.
17, Arlington Street. Manchester Exhibition, 1857 (95).
Whitechapel, 1910 (28).
Group representing Shuter, Beard and Dunstall in *Love in a Village*. One man is standing smiling, listening to the second, who is bringing in some information, the third lounges near. There is a picture of the children of James I on the wall. P.
Manchester Exhibition, 1857 (93).
B.I., 1849 (54).
Whitechapel, 1910 (20).
R.A., 1768(?)
- YATES, MRS. PARK. Group representing three men seated at a round table, one of whom is Sir Wolston Dixie who died in 1767. There are two candles on the mantelshelf.
Ince Hall,
Chester.
- YORKE, MR. THOMAS EDWARD. Portrait group representing Mr. John Yorke, in a brown suit, seated on a rock by a stream, holding a book. Between his knees is a large black and white dog. Colonel Coore, of Scruton Hall, Bedale, Yorks, stands on the left in scarlet coat with green facings, white satin knee breeches, and white silk stockings. He is represented as having just landed a fish, which he is taking off the hook. He wears a black beaver hat. P.
Bewerly Hall,
Pateley Bridge,
Yorkshire.
John Yorke died in 1813, aged seventy-seven, and appears in this picture to be about forty-five or fifty.



Coll. of Sir Wm. L. Young, Bart.

SIR WM. YOUNG, AFTERWARDS 2ND BARONET AND GOVERNOR OF JAMAICA AND ONE OF HIS SISTERS

- YOUNG, SIR WILLIAM, BART.
 35, *Lower Seymour Street.*
Portman Square. Group representing a man on horseback holding a child in front of him. A boy is standing near, putting his hand in that of the child, and with the other holding a dog. There is a black attendant close at hand. The persons who are depicted are all members of the Young family, the two children being brothers of the second Baronet. The house in the background must be Delaford. 33 × 25. P.
- A group of two children, a girl seated on what appears to be a stone seat, holding some papers, a boy is leaning over her, and apparently is springing from a stone seat to be near her, and she has her hand on his shoulder. The boy was afterwards Sir William Young, second Baronet and Governor of Tobago and the girl is his sister Mary. 25 × 19. P.
- ZETLAND, THE MARQUIS OF.
Aske,
Richmond,
Yorkshire. Portrait of George III.
 Picture representing the interior of a room in 19, Arlington Street, with two figures, one a small boy, the grandfather of the present Lord Zetland, and the first Earl, and the other Sir Laurence Dundas, Bart. 40 × 50. P.
- The chairs and fine bronzes on the mantelpiece and the picture over it by Van De Capelle represented in this painting are still in the possession of the family, but the room is now only a passage-room. Sir Laurence is in a deep blue velvet coat and breeches and red waistcoat. The boy is in white, with pink sash and red shoes.
- A Turkey carpet is on the floor.
 There are writing materials on the table and many pictures on the walls.

INFORMATION TO HAND WHILST THE BOOK WAS PASSING
THROUGH THE PRESS

- BEAUFORT, THE DUKE Queen Charlotte and two of her sons.
OF. Grafton Gallery, 1895 (143).
Badminton, Portraits also of George III and Queen Charlotte
Glos. in Coronation robes are attributed to Zoffany.
Not seen by us.
- HUMBLE, C. NUGENT, Group of several members of the Rice family.
ESQ. Mr. and Mrs. Thomas Rice; their son, Mr.
Cloncoskraine, Stephen Rice, father of Thomas Spring Rice,
Dungarvan, First Lord Monteagle; their daughter,
Co. Waterford. Christiana Rice, afterwards Mrs. Fosbery, and
the sons of Mrs. Rice by her first husband,
Mr. Collis. P.
- INGLEBY, H., ESQ., At this house there was a portrait by Zoffany
M.P. representing one of Mrs. Ingleby's ancestors.
31, *Grosvenor Place,*
London.
- JONES, H. BURTON, Fine Drawing of Lord Heathfield. P.
ESQ. Signed.
11, *Douglas House,*
Maida Hill, London.
- MUNROE, SIR T. A Landscape with an Indian Family.
Lindirtis, Forfarshire. A Durbar with British Officers and Indians.
- NORMANBY, REV., Portrait of Garrick as Sir John Brute.
THE MARQUIS OF. Grafton Gallery, 1897.
Mulgrave Castle,
Whitby.
- OSBORN, SIR ALGER- Two portraits, Busts.
NON.
Chicksands Priory, Beds.
- RAMSDEN, THE LATE Portrait of a Lady. Canvas 30 × 25.
MR. ARCHIBALD. Said to have been signed.
- SLIGO, MARQUESS OF. Portrait of George Augustus, Third Viscount
Westport House, Howe, killed at Ticonderoga, 1758. 48 × 30.
Co. Mayo. Portrait of Wm. Augustus, Duke of Cumberland,
third son of George III. Bust, *circa* 14 × 14.
- SMITH, MR. Group representing Garrick as Lord Chalkstone
WILLOUGHBY S. with two actors in Lethe. The figure of
Benchams, Harp- Garrick is identical with that in the Garrick
ford, Devon. Club which we illustrate. The picture is an
important group.

LIST OF PICTURES BY ZOFFANY EXHIBITED AT THE
GALLERIES OF THE SOCIETY OF ARTISTS, FREE
SOCIETY OF ARTISTS, AND ROYAL ACADEMY,
WITH SOME EXTRACTS FROM WALPOLE'S
CATALOGUES AND THE NAMES OF THE
PRESENT OWNERS SO FAR AS THEY
CAN BE TRACED

LIST OF PICTURES BY ZOFFANY EXHIBITED AT THE GALLERIES OF THE SOCIETY OF ARTISTS, FREE SOCIETY OF ARTISTS, AND ROYAL ACADEMY, WITH SOME EXTRACTS FROM WALPOLE'S CATALOGUES AND THE NAMES OF THE PRESENT OWNERS SO FAR AS THEY CAN BE TRACED.

SOCIETY OF ARTISTS.

Mr. Zaffanii.

1762. 138. Mr. Garrick in the character of the Farmer returned from London. (Good, like the actors, and the whole better than Hogarth's.—WALPOLE.) [*Earl of Durham.*]
 138*. A Gentleman's Head.
 1763. 137. Mr. Garrick and Mrs. Cibber in the characters of Jaffier and Belvidera. [*Earl of Durham.*]
 138. Portrait of a Gentleman.
 139. Ditto.
 140. A Family. (Mr. Palmer, the actor, looking at his wife and a little boy in her lap.—WALPOLE.)

Great Piazza, Covent Garden.

1764. 140. Mr. Foote in the character of Major Sturgeon, in *The Mayor of Garratt*. (And Mr. Baddeley.—WALPOLE.) (A very fine likeness, a picture of great humour. - WALPOLE.) [*Earl of Carlisle.*]
 141. A Family. (A boy flying a kite, the father sitting, and a younger boy standing by him, and looking at the other.—WALPOLE.) [*The Hon. Mrs. Goldman.*]
 142. A Portrait; kit cat.
 1764. 143. Ditto; three-quarters.
 144. Small whole-length of a Lady.
 145. Ditto of Mr. Moody in the character of Foigard. [*Sir Henry Irving (the late).*]
 146. A Lady Playing on the Glasses. [*In Lincoln's Inn Fields; Mr. Zaffanij.*]
 1765. 167. Mr. Garrick's drunken scene in the *Provok'd Wife*. [*The Garrick family.*]

168. A Family Piece.—(Dr. Nugent's.—WALPOLE.) [*Sir E. C. Nugent.*]

Portugal Row, Lincoln's Inn Fields.

1766. 198. Mr. Garrick in the character of Lord Chalkstone. [*The Garrick Club.*]
 199. The Miser in the same entertainment.
 1767. 194. A scene in *Love in a Village*. (Shuter, Beard and Dunstal in the characters of Justice Wood, Hawthorne, and Hodge, Act I.—WALPOLE.) [*Mr. Acton Garle.*]
 195. A Family.
 1768. (Special.) 138. Mr. Beard, Mr. Shuter, and Mr. Dunstal, a scene in *Love in a Village*. [*The Earl of Yarborough.*]

Mr. Zoffanii, Portugal Row, Lincoln's Inn Fields.

1769. 213. A Porter with a Hare. (A Boy reading the Direction, another looking up, eating bread-and-butter.—WALPOLE.) [*Ehrich Gallery.*]
 214. A scene in *The Devil upon two Sticks*. (The President and Dr. Last fetching his shoes. P. Well, Doctor! Dr. L. I have left my shoes.—WALPOLE.) [*Earl of Carlisle.*]
 215. A Nobleman's Family. [*Duke of Atholl.*]
 216. A Portrait of a Child with a Dog. (A cradle.—WALPOLE.)
 217. A Portrait; small whole-length.
 218. Ditto of a Gentleman.
 219. Ditto of a Gentleman and his Son.
 357. A small whole-length.
 358. Ditto larger.
 359. A Gentleman's Family. (*Probably Colonel Bradney's group.*)

FREE SOCIETY.

Mr. Zaffanii, Lincoln's Inn Fields.

1766. 201. Their Royal Highnesses the Prince of Wales and Prince Frederick as cupids, with a landscape on copper. [*H.M. The King.*]

ROYAL ACADEMY.

Johan Zoffanij, Frith St., Soho.

1770. 211. The Royal Family. (In Vandyke dresses, ridiculous—a print of it.—WALPOLE.) [*H.M. The King.*]

212. The last scene of the second Act in *The Alchymist*. (This most excellent picture of Burton, J. Palmer and Garrick, as Abel Drugger, is one of the best pictures ever done by this Genius. Sir Joshua Reynolds gave him £100 for it D. Carlisle offered the latter twenty guineas more for it Sir Joshua said, he should have it for the £100 if his Lordship would give the £20 to Zoffani, which he did.—WALPOLE.) [*Earl of Carlisle.*]
1771. 213. A Portrait of a Young Gentleman; small whole-length.
230. His Majesty; half-length. (Very like, but most disagreeable and unmeaning figure.—WALPOLE.) [*H.M. The King.*]
231. A Portrait of a Young Gentleman; whole-length.
232. A Beggar's Family. [*Mr. M. Drummond.*]
1772. 290. The Portraits of the Academicians of the Royal Academy. (This excellent picture was done by candle-light; he made no design for it, but clapped in the artists as they came to him, and yet all the attitudes are easy and natural, most of the likenesses strong. There is a print from it.—WALPOLE.) [*H.M. The King.*]
291. An Optician, with his Attendant. (Extremely natural, but the characters too common nature, and the chiaroscuro destroyed by his servility in imitating the reflexions of the glasses.—WALPOLE.) [*H.M. The King.*]
292. A Portrait of an Officer; small whole-length.
1773. 320. Portrait of Her Majesty, in conversation with her two brothers and part of the Royal Family. (And Lady Charlotte Finch.—WALPOLE.) [*H.M. The King.*]
321. A Portrait. (Prince Ernest of Mecklenburg.—WALPOLE.)
368. St. Cecilia; three-quarters.
369. A Sybil; three-quarters. (Style of the good painters but affected.—WALPOLE.)

Florence.

1775. 352. The Repose, in the flight into Egypt. (Wretched.—WALPOLE.)

Albemarle Street.

1780. 68. A room in the gallery of Florence, called the Tribuna, in which the principal part is calculated to show the different styles of the several masters. [*H.M. The King.*]
163. Portrait of a Gentleman.—(JOHN BURKE.)
204. Girl with Watercresses. [*Lord Revelstoke.*]

J. Zoffany, R.A.

1781. 85. A Gentleman's Family. (Mr. Sharp, surgeon.) (The Sharps in their barge, a musical family, who went every summer on the river in a large vessel. The figures are most natural, and highly finished, but a great want of keeping on the whole.—WALPOLE.) [*Mr. G. E. L. Baker.*]
175. Portrait of a Young Lady.
223. Ditto Gentleman.
246. A character in *The School of Scandal*. (Mr. Baddeley.) [*Mrs. Hutchinson.*]
1782. 1. Portrait of a Gentleman. (Mr. Sympson, musician.)
53. A Conversation. (Mr. and Miss Wilkes.) (Horridly like.—WALPOLE.) [*Sir S. Baker, Bart.*]
92. A Character—(Morgi, in *Viaggiatori Felici*.) (In comic opera.—WALPOLE.)

East Indies.

1783. 44. Portrait of a Gentleman. (Mr. Ma——. This is all that could be read in the catalogue copied from, the rest cut off.)
1784. 2. Portrait of a Gentleman. (Mr. Maddison.)
98. Ditto. (Mr. Chase.)

Russell Place.

1790. 157. A Battle Piece against Hider Ally.
191. A Nobleman's Collection. (Mr. Charles Townley, Mr. Dankerville, Mr. Thomas Astle, Mr. Charles Grenville.) [*Lord O'Hagan.*]
283. Portrait of a Young Lady. (Miss C. Zoffany.)
1795. 18. Plundering the King's Cellar at Paris, August 10, 1793.

7, Bennet Street, St. James's.

1796. 85. Mr. Townsend as the Beggar in the pantomime of *Merry Sherwood*.
110. Mr. Knight as the Clown in the farce of *The Ghost*. [*Garrick Club.*]
125. Hyderbeg on his mission to Lord Cornwallis, with a view of the granary erected by Warren Hastings, Esq., at Patna.

195. Susanna and the Two Elders.
Strand-on-the-Green, near Kew Bridge.
1797. 152. A Beggar's Family.
1798. 167. A Professor of the Harp.
1800. 101. Moses and Pharaoh's Daughter.
224. Joseph and Mary on their Flight to Egypt.
225. Ditto.
522. Ditto.

LIST OF ENGRAVINGS AFTER THE WORKS OF
ZOFFANY IN THE BRITISH MUSEUM AND
ELSEWHERE, AND SOME REFERENCES TO
ENGRAVED PORTRAITS OF ZOFFANY

LIST OF ENGRAVINGS AFTER THE WORKS OF ZOFFANY IN THE BRITISH MUSEUM AND ELSEWHERE, AND SOME REFERENCES TO ENGRAVED PORTRAITS OF ZOFFANY.

FROM THE BRITISH MUSEUM CATALOGUES

Frontispiece to a work entitled *Attempts to Compose Six Sonnets*, by Master Southbrook, 1797. Engraved by T. Stow. It represents one Muse leading the boy to another.

"The Watercress Girl," said to be a portrait of Jane Wallis, engraved by J. R. Smith, 1780. Mezzotint. 15×11 .

There is also a print of this by T. Young, 1785.

Shuter, Beard and Dunstall as Woodcock, Hawthorn and Hodge in *Love in a Village*, Act I, Scene vi, 1768. Engraved by J. Finlayson. Mezzotint. 22×18 .

The Towneley Marbles. Large mezzotint. By W. H. Worthington. (S.K., G. 7 A.)

The Key to the same. The four persons represented are as follows—

Mr. Towneley seated apart from the rest. Opposite to him Monsieur D'Hancarville standing, the Hon. Charles Greville with his hand on the table, and near to him Mr. Astle, the Keeper of the State Papers.

Plundering the King's Cellar at Paris on August 10, 1793. R. Earlom. Mezzotint. Published 1795.

The Porter and the Hare. A man holding a hare, speaking to two boys. Engraved by R. Earlom. Published in 1774. Mezzotint. Published also in colour by Sayer and Bennett, 1780.

The Embassy of Hyder Beck to Calcutta, from the Vizier of Oudh by the way of Patna, in 1788, to meet Lord Cornwallis. Engraved by Earlom. Published in 1800. $21\frac{1}{2} \times 18\frac{3}{4}$.

Key to the above picture, also published in 1800.

Colonel Mordaunt's Cockfight at Lucknow in 1786. Engraved by Earlom. Published in 1792. Mezzotint. $26\frac{1}{2} \times 18\frac{1}{2}$.

The Life School in the Royal Academy. Zoffany is represented in a corner holding a palette. Engraved by Earlom. Published in 1773. (S.K., G. 7 C.) $28\frac{1}{2} \times 19\frac{1}{4}$.

Key to the above with the names of the various Royal Academicians represented.

Tiger hunting in the East Indies in 1788. Engraved by Earlom. Mezzotint. Published in 1802. $21\frac{1}{8} \times 18\frac{1}{2}$.

Key to the above. Zoffany is seated in the howdah on one of the elephants, and bareheaded, and with him is Sir John Macpherson.

There is also a key to the Tribuna picture. It represents a group of connoisseurs looking at various pictures, and underneath are the names of the persons represented, as follows—

Earl Cowper.
Sir John Dick.
The Earl of Plymouth.
Mr. Zoffany.
Mr. Stevenson.
The Earl of Dartmouth.
Mr. Lorain Smith.
Lord Mount Edgcombe.
Lord Russborough.
Mr. Valentine Knightley.
Mr. Bianelli.

The Hon. Felton Hervey.
Mr. Gordon.
Mr. Patch.
Sir John Taylor.
Sir Horace Mann.
The Earl of Winchelsea.
Mr. Watts.
Mr. Doughty.
Mr. T. Wilbraham.
Mr. Bruce and
Mr. Wilbraham.

Bransby Parsons and Watkins as Æsop, old Man and Servant. Engraved by Young. Published by Simpson, 1788.

PORTRAITS

Mrs. Baddeley. Engraved by Laurie. Published by Sayer in 1772. Mezzotint. In two sizes, $13\frac{3}{4} \times 10\frac{7}{8}$ and cut down to $12\frac{5}{8} \times 9\frac{7}{8}$.

There is also a vignette copy from this picture in stipple, engraved by H. R. Cook. Published by Payne in 1814. $3\frac{3}{4} \times 3\frac{3}{8}$.

Mrs. Baddeley with Mr. King as Fanny Sterling and Lord Ogleby in Colman's *Clandestine Marriage*. Act IV. Engraved by Earlom. Published by Sayer in 1772. Mezzotint. $16\frac{3}{4} \times 21\frac{3}{4}$.

Giacomo Bassevi. Performer on the violincello. Also called Cervetto. A Centenarian. Born 1682, died 1783. Engraved by Picot. Published in 1771. Represented holding his 'cello. Mezzotint. $13\frac{5}{8} \times 9\frac{7}{8}$.

George, second Earl of Bristol. Standing, in peer's robes, holding coronet. Engraved by J. Watson. Mezzotint. $19\frac{7}{8} \times 14$.

A second state of the engraving is known, with the purse introduced on the chair.

Queen Charlotte. Represented nearly whole-length, leaning on a console, on which is a vase of flowers. Engraved by Houston. Mezzotint. Published by Sayer, 1772. (S.K., Box 14.) $18\frac{3}{4} \times 15\frac{7}{8}$.



Mrs. Mary Ann Charlton
 Portrait of Mrs. Mary Ann Charlton



Mrs. Mary Ann Charlton
 Portrait of Mrs. Mary Ann Charlton

There is a copy from this with the vase omitted. Published by Sayer in 1773. Also a mezzotint, but engraved by Laurie. $14\frac{1}{2} \times 11\frac{1}{8}$.

There is another copy half-length only. Engraved by Laurie. Mezzotint. Published by Sayer in 1772. $12\frac{1}{8} \times 9\frac{3}{4}$.

There is a fourth copy, published by Sayer and Bennett, but the engraver's name is not given, and it is three-quarter length, a small mezzotint. $5\frac{3}{8} \times 4\frac{3}{8}$.

George Coleman, Dramatist (1732-1794) as a young man. Engraved by E. Smith, as a plate for *Effigies Poeticæ*. Small line engraving. $4 \times 3\frac{1}{4}$.

Sir William Chambers. Romney sculp. Published 1817 by C. G. Dyer. Facsimile of signature. Full-length standing.

Andrew Drummond, founder of Drummond's Bank (1688-1769). Seated under some trees, with a dog beside him. Engraved by J. Watson. Mezzotint. $19\frac{3}{4} \times 15$.

Elizabeth Farren, Countess of Derby (1759-1829). Represented as "Hermione" in the *Winter's Tale*. Standing full-face, with her arm on a cabinet. Engraved by E. Fisher. Published by Sayer and Bennett, 1781. Mezzotint. 23×16 .

Ferdinando I, inscribed "Hispaniarum Infanti Regio et Corregio. Pinx. Zoffany Sculp." Large Fol. Very rare. Circa 1800.

Samuel Foote, Actor, with T. Weston, as the President and Dr. Last in *The Devil upon Two Sticks*, standing in a room. Engraved by J. Finlayson. Published by Zoffany in 1789. Mezzotint. (S.K., pp. 14.) $16\frac{1}{2} \times 21\frac{1}{2}$.

The same actor as Major Sturgeon in *The Mayor of Garrett*. Standing with Sir J. Jollop. Engraved by J. G. Haid. Published by Boydell in 1765. Mezzotint. (S.K., pp. 14.) $16 \times 19\frac{1}{2}$.

A Watch Paper. A copy from the last. $1\frac{1}{2}$ inches in diameter. Engraver anonymous. Published by R. Sayer.

Thomas Gainsborough, R.A. Bust looking to the left. A photogravure used on the title of Armstrong's *Gainsborough*, published in 1898.

David Garrick as Abel Drugger in Jonson's *The Alchymist*, Act II, Scene vi. Holding a pipe, being a single figure from a group which represents Garrick, Burton and Palmer. Mezzotint. Engraved by J. Dixon. Published by R. Sayer in 1791. (S.K., pp. 14.) Also published in 1771 and dedicated to Lord Carlisle. Engraved on the plate itself. $14\frac{3}{8} \times 11$.

The same picture published by Colnaghi's in 1825, and engraved by S. W. Reynolds. Mezzotint. $18\frac{1}{2} \times 13$.

The same actor in *The Farmer's Return*. Seated in a cottage with his family. Engraved by J. G. Haid. Published by Boydell in 1766. Mezzotint. $17 \times 15\frac{1}{4}$.

The same actor as Sir John Brute, in Vanbrugh's *Provoked Wife*.

A single figure from the group of Sir John with the watchmen. He is represented whole-length in his wife's clothes. Engraved anonymous. Published by R. Sayer, 1769. It was also engraved by Finlayson and published November 1, 1768. (S.K., pp. 14.) $3\frac{3}{4} \times 3$.

The same actor with Mrs. Cibber as "Jaffier" and "Belvidera" in Otway's *Venice Preserved*. He is offering to stab Mrs. Cibber who kneels before him. Act IV, Scene ii. Engraved by McArdell. Published by the same in 1764. Mezzotint. (S.K., pp. 14.) $17 \times 21\frac{3}{4}$.

A copy from the above engraved by Stayner in line, and published by C. Sheppard. $8\frac{3}{4} \times 12\frac{7}{8}$.

Another copy from the same engraving by Wilson. Published by R. Sayer. Mezzotint. $8\frac{1}{8} \times 13\frac{7}{8}$.

The same actor with Mrs. Pritchard as "Macbeth" and "Lady Macbeth." Act II, Scene iii. Engraved by Valentine Green. Published by Boydell in 1776. Mezzotint. Two states known. $16\frac{3}{4} \times 21\frac{7}{8}$.

A portrait of Garrick after Zoffany was lithographed by L. Dickenson. To the right, collar open at throat, animated expression, full-face.

George III. Seated in an armchair, with a hat and sword on the table to the left. Engraved by R. Houston. Published by R. Sayer in 1772. Mezzotint. (S.K., pp. 14.) $18\frac{3}{4} \times 15\frac{3}{4}$.

The same picture engraved by Fritzsche. In line. Published by Berenberg, 1779. $18\frac{5}{8} \times 15\frac{5}{8}$.

The same picture, but the table with the hat and sword omitted. Engraved by R. Laurie. Published by R. Sayer in 1773. Mezzotint. $14\frac{1}{2} \times 11\frac{7}{8}$.

The same picture, but published by Laurie and Whittle in 1794. Engraver anonymous. Mezzotint. $12\frac{5}{8} \times 9\frac{3}{4}$.

The same picture, half-length only, in an oval frame. Engraved by R. Laurie. Published by Sayer in 1772. Mezzotint. $12\frac{3}{4} \times 9\frac{7}{8}$.

The same picture, published by Sayer and Bennett in 1774. Engraver anonymous. Small mezzotint. $5\frac{1}{4} \times 4$.

The same picture. A German book illustration in line, the bust only. $4\frac{3}{4} \times 2\frac{1}{2}$.

Circular frame, with name on tablet. Engraved by Endner.

George III. Their most Sacred Majesties George III and Queen Charlotte with His Royal Highness George, Prince of Wales, Frederick, Bishop of Osnaburgh, Prince William Henry, Princess Charlotte Augusta Matilda, Prince Edward, and Princess Sophia Augusta. J. Zoffany *pinxit* 1770. Earle *sculpsit* London, October 1770. Published as the Act directs, January 1, 1771, by R. Sayer. The plate measures $23\frac{1}{4} \times 18\frac{1}{4}$. This does not include the lettering.

Hanson Thomas. W. Dickenson *fecit* 1770. Zoffany *pinxit* 1767.

Mezzotint. $16 \times 12\frac{3}{4}$ print. A man seated under a tree, holding a stick in his hand and his hat on his knee.

Warren Hastings (1732-1818). Bust, almost full-face. Engraved by R. Brittridge, and published by him in Calcutta, 1784. Small line engraving. $8\frac{1}{4} \times 7\frac{3}{8}$.

The same picture, but set within an ornamental oval frame. Anonymous engraver. Published by J. Murray in 1786, as a frontispiece to his *Memoirs Relative to the State of India*.

John Heaviside, F.R.S., Surgeon to George III (1748-1828). Represented lecturing, with his hand on a heart. Engraved by R. Earlom. Published by Laurie and Whittle in 1803. Mezzotint. From a picture belonging to J. Doratt, Esq. (S.K., pp. 17.) $17\frac{1}{4} \times 14$.

Sir Elijah Impey, Chief Justice of Bengal (1732-1809). Standing full-face, in judicial robes. The picture is at Calcutta. A photograph of it is at the India Office.

Hester Maria Thrale, afterwards Viscountess Keith, when twenty months old, sitting on the floor by a cradle, fondling a dog. Oval. Engraved by J. Marchi. Mezzotint. $17\frac{1}{2} \times 14$.

Thomas King, Actor (1730-1805). As "Puff" in Sheridan's *The Critic*. Holding papers and a cane. Engraved by J. Young. Published by T. King in 1803. Mezzotint. Also there is an Earlom mezzotint at South Kensington of this print, see Box 13. $20\frac{3}{8} \times 17$.

The same picture representing him at a window. Engraved in line by J. Goldar. Published by Bellamy and Robarts, 1789. 6×4 .

Edmund Keene, Bishop of Ely (1714-1781). Seated by a table, resting an open book upon his knees. Engraved by C. Turner. Published by the same in 1812. Mezzotint. $15\frac{1}{2} \times 13\frac{3}{4}$.

Robert Marsham, F.R.S. (1708-1791). Resting his head on his hand. Engraved by W. C. Edwards. Published by C. Muskett of Norwich. Line engraving, also an etching by Edwards drawn by Sands from a picture by Zoffany. $7 \times 5\frac{5}{8}$.

John Moody, Actor, as Foigard in *The Stratagem*. Engraved by J. Marchi. Published by J. Wesson. Mezzotint. $18\frac{3}{4} \times 14$.

Richard Neville Neville of Billingbear, Berks. By P. W. Tomkins, 1803. $5\frac{5}{8} \times 4\frac{3}{4}$.

Another engraved by Basire, same picture, bust only. $5 \times 4\frac{1}{2}$.

Edward, third Earl of Oxford. Died 1755. Whole-length, standing in a room, surrounded by his family. Engraved in stipple by Posselwhite as a plate to Drummond's *Notable British Families*, 1846. $10\frac{1}{4} \times 9\frac{1}{2}$.

Robert Price of Foxley, Hereford. Father to Sir Uvedale Price, Bart. Died 1761. Bust to the right, oval, in a rectangular frame. Engraved by J. Basire in line. Published by J. Nichols in 1910. $4\frac{3}{4} \times 4$.

Simon F. Ravenet, Engraver. Resting his face on his hand. In oval frame of masonry on pedestal. 1763. Engraved by Ravenet himself. Line. "Peiut par son Ami Zoffanii." (S.K., g. 56.) $7\frac{1}{4} \times 4\frac{7}{8}$.

A reversed copy from the above, plain oval. Line engraving by an anonymous engraver. $4 \times 3\frac{1}{2}$.

Reynolds, Sir J. Full-length with ear trumpet. Romney sc. Zoffany *pinxit* G. W. Brightdel. 1817. W. Dickenson *fecit* 1770.

John Montagu, fourth Earl of Sandwich (1718-1792). From the picture in the Trinity House. Engraved by Valentine Green and published by him in 1774. Mezzotint. Four states known. (S.K., pp. 26.) $17\frac{3}{8} \times 14$.

James Sayer, son of Robert Sayer the print-seller, at the age of thirteen, represented standing by a stream, taking a fish off the hook. Engraved by R. Houston. Published by R. Sayer, 1772. Mezzotint. $18\frac{1}{2} \times 14$.

John Christopher Smith (originally Schmidt) Musician. Pupil of Handel (1721-1795). Stipple engraving by E. Harding, representing him seated at a table.

George Steevens. Shakespeare Commentator (1736-1800). Seated at a table with two dogs. Engraved in stipple by W. Evans. Published by S. Harding in 1800. $5\frac{7}{8} \times 4\frac{1}{2}$.

The same picture, half-length only, a plate for Dibdin's edition of Ames's *Topographical Antiquities*, 1816. Engraved by T. Hodgetts. Mezzotint. $8\frac{7}{8} \times 6$.

Benjamin Stillingfleet, Naturalist (1702-1771). Seated at a table, holding a magnifying-glass, with his hand on a volume of Linnæus. Engraved by Valentine Green. Mezzotint. Two states known. $11\frac{7}{8} \times 10$.

The same picture engraved in stipple by Shipster. $3\frac{3}{4} \times 3$.

The same picture, bust only, used as a plate for Nichol's *Literary Anecdotes*, 1812. Engraved in line by J. Basire. $5 \times 4\frac{1}{4}$.

James Thornton, the King's gardener at Kew. Engraved by R. Houston. Published by R. Sayer in 1770. Mezzotint. $10\frac{7}{8} \times 9$.

John Wilkes, bust only. Book Illustration. Engraved in stipple by S. Freeman. $2\frac{7}{8} \times 2\frac{3}{4}$.

Miss Mary Wilkes, daughter of John Wilkes. Bust in oval. Engraved in stipple by S. Freeman. Published by Longmans in 1804. $2\frac{7}{8} \times 2\frac{3}{8}$.

Mrs. Catherine Wodhull. C.S. 124. 6-15. Rich Houston *fecit* 1772. Mezzotint. R. Sayer. $19\frac{7}{8} \times 14$.

Mrs. Yates, Actress. Evans alludes to a portrait of her after Zoffany, engraved by Watson, but whether by Caroline James or Thomas is not clear. Houston also engraved a portrait of Mrs. Yates, as "Electra," which is declared as after Zoffany.

PORTRAITS OF ZOFFANY

<i>Subject</i>	<i>Painter</i>	<i>Engraver</i>
ZOFFANY, JOHN, R.A., painter, 1733-1810.		
1. Half-length right profile; vignette from a crayon drawing. Published W. Daniell, 1814.	G. Dance.	W. Daniell.
Soft ground etching.		
2. Nearly whole-length to right, seated, in furred gown, holding skull and hour-glass. One set of plates from portraits of painters in the Uffizi Gallery. Printed in colours. Mezzotint. $6\frac{1}{4} \times 5$.	J. Zoffany.	C. Lasinio.
3. Same picture. "Bozzolini del." Line. $8\frac{3}{4} \times 6\frac{5}{8}$.	J. Zoffany.	G. Vascellini.

Zoffany's portrait is believed to be one of those in the representation of the Society for the Encouragement of Art, distributing their annual premiums, painted by John Barry, R.A., Professor of Painting to the Royal Academy, in the room of the Society of Arts, and etched in May 1791.

Zoffany's portrait appears in the engravings of the Royal Academicians after H. Singleton. Engraved by C. Bestland, 1802. According to the Key, Zoffany is No. 22, one of two men whose heads are on a level with the top of Benjamin West's chair. The two are together, and Zoffany is the elder one, and the further one from the chair.

Zoffany's portrait appears in a collection of Italian engravings of eminent painters, issued both plain and coloured, the latter being of extreme rarity. His portrait is No. 65 in the third volume (B.M. 209, C3), and is labelled *Giovani Zoffani Pittore*. He is represented in a grey gown trimmed with sable fur; there is a landscape background, and near to the artist is a skull and some yellow books. He is holding an hour-glass in his hands.

It has been stated, but without any authority, that Zoffany's portrait appears in the painting called "Garrick in the Green Room, after Hogarth," by W. J. Ward. Published by Southgate in 1829. It is improbable that this print was after Hogarth at all, and it is quite unlikely that it should include Zoffany. Garrick is the principal person in the group, and he is surrounded by various actors, Baddeley and others.

**LIST OF PICTURES BY ZOFFANY THAT HAVE BEEN
EXHIBITED FROM TIME TO TIME**

LIST OF PICTURES BY ZOFFANY THAT HAVE BEEN EXHIBITED FROM TIME TO TIME

The greater part of this information is extracted, by kind permission, from the invaluable works by Mr. Algernon Graves, notably from *A Century of Loan Exhibitions*. The remainder is taken from the catalogues of the Royal Academy and other Exhibitions.

British Institution.

- 1814. 2. Tribune of the Florentine Gallery.
Lent by King George III.
- 79. Mr. Cuffs.
Lent by King George III.
- 80. Garrick as Abel Drugger, etc.
Lent by Earl of Carlisle.
- 81. Macklin as Shylock.
Lent by Sir G. Beaumont.
- 88. Garrick in *Provoked Wife*, etc.
Lent by Earl of Mulgrave.
- 94. Foote and Weston in *Devil on Two Sticks*.
Lent by Earl of Carlisle.
- 99. Foote and Jacob in *Mayor of Garratt*.
Lent by Earl of Carlisle.
- 120. Garrick, Bransby and Aicken in *Lethe*.
Lent by Sir G. Beaumont.
- 124. Parsons, Bransby and Watkyns in *Lethe*.
Lent by Sir G. Beaumont.
- 163. The Royal Academy.
Lent by King George III.

Additions to Third Catalogue

- 1814. 92*. Mr. Townley's Gallery, with D'Hankerville, Mr. Astell,
Hon. Charles Greville, and Charles Townley.
Lent by — Townley.
- 131*. Time clipping wings of Cupid.
Lent by John Birch.

1826. 121. Interior of Buckingham House, with Duke of Clarence
and Queen of Württemberg.
Lent by King George IV.
125. Room in Kew Palace, with George III, Queen Charlotte, etc.
Lent by King George IV.
158. The Royal Academy.
Lent by King George IV.
162. Florence Gallery.
Lent by King George IV.
1827. 140. Room in Kew Palace.
Lent by King George IV.
143. George IV and Duke of York as Children.
Lent by King George IV.
147. The Royal Academy.
Lent by King George IV.
151. Florence Gallery.
Lent by King George IV.
171. Two Old Men.
Lent by King George IV.
175. The Royal Family.
Lent by King George IV.
1840. 80. Foote as Major Sturgeon, etc.
Lent by Earl of Carlisle.
81. Garrick as Abel Drugger, etc.
Lent by Earl of Carlisle.
82. Foote and Weston in *Dr. Last*.
Lent by Earl of Carlisle.
101. Mendicants in a Landscape.
Lent by Andrew Drummond.
1849. 54. Love in a Village, etc.
Lent by Earl of Yarborough.
59. The Farmer's Return.
Lent by Earl of Yarborough.
124. The Towneley Gallery.
Lent by Charles Towneley.
1855. 105. Andrew Drummond.
Lent by G. J. Drummond.
118. Queen Charlotte, Prince of Wales, and Duke of York.
Lent by Queen Victoria.
122. Princess Royal and Duke of Clarence.
Lent by Queen Victoria.
124. An Indian Scene.
Lent by Capt. L. M. Strachey.

131. Reading the Direction.
Lent by Eyre Coote.
1856. 100. An Indian Princess.
Lent by Capt. L. M. Strachey.
1858. 145. George III, Queen Charlotte and Family.
Lent by Queen Victoria.
155. Queen Charlotte and Brothers.
Lent by Queen Victoria.
1859. 128. Garrick and Mrs. Pritchard.
Lent by Walter Long.
166. Gainsborough.
Lent by Miss Clarke.
1862. 201. Colonel Mordaunt's Cock-Match at Lucknow.
Lent by Colonel Dawkins.
1863. 119. A Child.
Lent by Rev. V. Edwards.
1864. 128. A Lady.
Lent by Rev. V. Edwards.
140. A Gentleman.
Lent by Rev. V. Edwards.
1865. 176. Garrick as Lord Chalkstone.
Lent by Dr. Hamilton.
1867. 208. Moody as Father Foigard.
Lent by Earl of Charlemont.

Suffolk Street.

1832. 89. Macklin, Miss M. Clarke and Bentley in *Merchant of Venice*.
Lent by D. Colnaghi.
1833. 47. J. Zoffany, R.A.
Lent by W. F. Ayton.
216. Mrs. Hartley (actress).
Lent by S. V. Bone.
1834. 154. J. Stackpoole.
Lent by W. Hutchins.

Manchester (Art Treasures).

1857. 93. Scene from *Love in a Village*.
Lent by Earl of Yarborough.
95. Garrick in *Farmer's Return*.
Lent by Earl of Carlisle.

International Exhibition.

1862. 32. The Lapidaries.
Lent by Queen Victoria.

36. Dr. Wm. Hunter demonstrating Anatomy.
Lent by College of Physicians.
93. Group of George III's Family.
Lent by Queen Victoria.
94. George III and Family Group.
Lent by Queen Victoria.
155. The Tribune, Florence.
Lent by Queen Victoria.

The Royal Academy Winter Exhibitions.

1871. 265. Hunter Lecturing. Oval, 30×41 .
Lent by the Royal College of Physicians.
1872. 2. The Life School at the Royal Academy $39 \times 57\frac{1}{2}$.
Lent by Her Majesty the Queen.
274. Andrew Drummond. 89×70 .
Lent by G. J. Drummond.
1875. 244. A Garden and Water Party near Molesey. 39×49 .
Lent by T. J. Austen.
1876. 51. Richard Pocock, African Traveller, afterwards Bishop of Ossory, then of Meath. In Eastern Costume. (1704-1765.) $79\frac{1}{2} \times 52\frac{1}{2}$.
Lent by F. Beilby Alston.
1877. 267. Thurston in the *Merry Beggars of Sherwood*, a play by Leonard MacNally. 1784. 49×40 .
Lent by Merthyr Guest, Esq.
 He is represented kneeling, and has just written down in chalk the words "Such is my ability," which gives the title to the picture. (Since destroyed by fire.—G. C. W.)
273. A Scene from the Opera of *The Decoy, or The Harlot's Progress*, by Potter. 1733.
Lent by J. T. Gibson-Craig, Esq.
 The interior of a room, a register office. A man at a table with papers. Another ragged man standing before him. $41\frac{1}{2} \times 44\frac{1}{2}$.
1878. 230. The Graham family group. Sir Bellingham Graham, the fifth Baronet, his son and his two daughters. $39\frac{1}{2} \times 49$.
Lent by Sir Reginald Graham.
1879. 12. Portrait of Warren Hastings. 28×22 .
Lent by Colonel H. F. Davies.
27. The Sharp Family Party. $45\frac{1}{2} \times 49\frac{1}{2}$.
Lent by T. Barwick L. Baker.
- N.B.*—In the catalogue all the thirteen persons are named and described

34. Garrick and his wife on the banks of the Thames. $42\frac{1}{2} \times 52\frac{1}{2}$.

Lent by Frances, Countess Waldegrave.

172. Reynolds, Bacon and Chambers.

Lent by Montague Chambers.

Half-length figures round a table on which is a plan.
 46×56 .

This represented Reynolds, *Wilton* and Chambers, and was found to be signed by Rigaud. It was bought in 1895 at the Price sale by the N.P.G.—G. C. W.

1881. 41. Family Portraits.

Lent by George Lionel Dashwood, Esq.

Twelve small full-length figures, some seated and some standing, in a landscape, under the shade of a large tree. They comprise (beginning from the left) portraits of General Auriol, Mr. John Auriol, Mr. Prinsep, Mrs. Dashwood, Mrs. Prinsep, Mr. Dashwood and Mr. Auriol, besides five native attendants. The two ladies are seated at a tea-table, and Mr. Dashwood and Mr. Auriol are playing chess. Painted in India, about 1784. Canvas 53×76 .

1882. 268. Portrait of Queen Charlotte.

Lent by H.M. the Queen (from Buckingham Palace).

Charlotte Sophia, second daughter of Charles Louis Frederick, Duke of Mecklenburg-Strelitz; b. 1744; m. George III, 1761; d. 1818.

Three-quarter figure, seated to left; blue dress trimmed with lace; pearl necklace, high headdress; leans right arm on table, on which stands a vase of flowers; architectural and curtain background. Canvas 64×54 .

1884. 54. Macklin as Shylock.

Lent by Marquis of Lansdowne.

Charles Macklin or MacLaughlin; said to have been born in 1690; first appeared as "Shylock" in February 1741, on which occasion Pope said of his performance—

"This is the Jew
That Shakespeare drew";

wrote several plays himself; d. 1797.

This picture probably commemorates his last appearance in the same character at the age of ninety. The figure seated on the extreme left of the picture is a portrait of the Earl of Mansfield. Canvas 45×57 .

55. Garrick as Sir John Brute.

Lent by Earl of Essex.

David Garrick, the celebrated actor; b. 1716; d. 1779. Here represented in the character of "Sir John Brute," in Act IV, Sc. i. of Vanbrugh's comedy, *The Provoked Wife*. Small full-length figure in a lady's hat and gown. Canvas 30 × 24.

1885. 29. Portraits of Colonel Blair and Family.

Lent by Arthur Pepys, Esq.

Family group; Colonel and Mrs. Blair seated on a sofa; to the right a daughter playing with a kitten held in the arms of a native girl; on the left another daughter, seated before a square piano with music upon the desk. Painted in India, about 1789. Canvas 38 × 53.

1887. 19. Portrait of Thomas Gainsborough, R.A.

Lent by Mrs. Lane.

The celebrated landscape and portrait painter; b. at Sudbury, Suffolk, 1727; was chosen an original member of the Academy, 1768; d. 1788.

Small bust seen in front, profile to left; reddish coat and waistcoat; dark background. Canvas 8 × 7 (oval).

1888. 17. David Garrick, in the character of Lord Chalkstone.

Lent by Edward Hamilton, Esq., M.D.

Small full-length, standing in front; embroidered coat and waistcoat; the coat trimmed with fur; hat and wig, white kerchief, black ribbon, and eyeglass; the right hand rests on a crutch stick. Canvas 30 × 25.

1889. 151. Portrait of A Gentleman.

Lent by Arthur J. Scott, Esq.

Small full-length figure, in shooting costume, leaning on a gate, near a tree; his gun and hat in his left hand, his handkerchief in his right; landscape seen to right. Canvas 29 × 24.

152. Portrait of A Gentleman.

Lent by Arthur J. Scott, Esq.

Small full-length figure, in blue and grey dress, standing, resting his right hand, which holds his hat, on a pedestal; landscape seen through a doorway behind, over which hangs a curtain. Canvas 30 × 24½.

1890. 50. Portrait of Thomas Hanson.

Lent by J. Hanson Walker, Esq.

Of Crosby Square, London, Danish merchant. Small full-length figure seated to right in a chair under some trees; his stick in his left hand, and his hat in his right; red dress, white wig. Canvas 27½ × 36.

1891. 8. Portrait Group.

Lent by Joseph C. T. Smith, Esq., of Shortgrove, Essex.

Portraits of Thomas Somers Cocks, the banker, b. 1737; d. 1796; and Richard Cocks, b. 1740; d. 1821; seventh and eighth sons of John Cocks of Castleditch.

Two small full-length figures in a landscape; one seated under a tree, holding a paper, at which he is pointing; the other rests his left hand on his brother's shoulder. Inscribed with the names of the sitters and the painter. Canvas $27\frac{1}{2} \times 35\frac{1}{2}$.

16. Portrait Group.

Lent by Joseph C. T. Smith, Esq.

Portraits of the Rev. John Cocks, b. 1731; d. 1793; and James Cocks, b. 1734; d. 1804; third and fifth sons of John Cocks of Castleditch.

Interior of a room; on the right the elder brother seated, with his left arm leaning on a round table and a book in his right hand; opposite him his brother, in a suit of dark-blue velvet, is standing, leaning his right arm on the back of a chair, and holding a three-cornered hat and a stick in his left hand. Inscribed with the names of the sitters and the painter. There is a picture on the wall representing an Indian group. Canvas 28×36 .

1891. 17. Portrait Group.

Lent by Lady Sarah Spencer.

Two ladies seated facing the spectator in a landscape, with a gentleman in a grey dress lined with red, standing beside them with legs crossed; the elder lady, in a grey dress, with large headdress, is looking at the younger one, who is dressed in pink, with plumed headdress, and is playing a mandolin. Canvas 35×27 .

97. Portrait Group.

Lent by the Marquis of Bristol.

The persons represented are—

(1) Augustus John, third Earl of Bristol, b. 1724; Vice-Admiral of the Blue, d. 1779; (2) Mary, daughter of Brigadier-General Lepell; m. 1720, John, Lord Hervey; (3) Lepell, their eldest daughter, m. 1743; (4) Constantine, first Lord Mulgrave, and d. 1789; (5) Mary, their second daughter, m. 1725; (6) George Fitzgerald, of Turlough, and d. 1753.

The scene represents Lord Bristol taking leave of his mother and sisters and their husbands.

Six small full-length figures; on the right, Lord Bristol and his mother, Lady Hervey, who is seated, his two sisters and their husbands on the left; the open sea and a man-of-war seen through columns in the background. Canvas $39\frac{1}{2} \times 49$.

1892. 99. Portrait Group.

Lent by Mrs. Roundell.

The persons represented are, beginning from the left—Mr. Richard Roundell, b. about 1740, d. 1772; Mr., afterwards Sir, Henry Dashwood, Bart., of Kirtlington Park, Oxford, b. 1745, d. 1828; the Hon. Thomas Noel, afterwards second Viscount Wentworth, d. 1815; and Mr. Walter R. B. Hawksworth, who afterwards took the name of Fawkes, b. 1746, d. 1792; all four Gentlemen Commoners of Christ Church, Oxford, at the same time, and great friends.

Group of four full-length figures in a garden on the banks of the Isis, with a view of Oxford in the distance; Mr. Fawkes on the right, and Mr. Dashwood sitting in the middle, are in hunting dress; the other two, of whom the tall one in the centre of the group is Mr. Noel, are wearing their gowns. Canvas $49\frac{1}{2} \times 39\frac{1}{2}$.

1893. 43. Portrait of an Actor.

Lent by W. E. Brymer, Esq., M.P.

Small full-length figure. Panel, 29×24 .

48. Portrait of an Actor.

Lent by W. E. Brymer, Esq., M.P.

Small full-length figure. Panel, 29×24 .

1895. 95. Interior of the Florence Gallery.

Lent by H.M. the Queen (from Windsor Castle).

Represents the famous Tribune in the Uffizi Gallery at Florence, with portraits of distinguished English connoisseurs inspecting the pictures. The keeper of the Gallery is showing Titian's Venus to a group in the foreground, while another group, on the left, is inspecting the Cupid and Psyche. Canvas 47×59 .

Exhibited in 1780 under the title, "A Room in the Gallery of Florence, called the Tribune, in which the principal part is calculated to show the different styles of the several masters."

100. The Life School in the Royal Academy, 1772.

Lent by H.M. the Queen (from Windsor Castle).

Represents the Academicians gathered about the model in the Life School at Somerset House. All the Academicians are present with the exception of Gainsborough and the two lady members, whose portraits, however, hang on the wall. Sir Joshua is nearly in the centre, ear-trumpet in hand, conversing with Wilton and Chambers; Zoffany himself sits on the left, palette on thumb, a pendant to the standing figure of Cosway on the right. Canvas $39 \times 57\frac{1}{2}$.

Exhibited in 1772 under the title, "The portraits of the Academicians of the Royal Academy."

1907. 143. Family Group.

Lent by Lord Sherborne.

Portraits of James Lenox Naper (afterwards Dutton), Esq., and his second wife, Jane, daughter of Christopher Bond, Esq., their son, James, first Lord Sherborne; and daughter, Jane Mary, married to Thomas Coke, Esq., of Holkam, afterwards Earl of Leicester.

Interior of a room; Mrs. Dutton is seated near the fire talking to her son, who is playing cards with his sister seated opposite him; Mr. Dutton, also seated at the table, is talking to his daughter. Canvas $39\frac{1}{2} \times 50$.

1908. 83. Portrait of Thomas King as Lord Ogleby.

Lent by the Hon. Evan Charteris.

Thomas King, the Actor and Dramatist, b. 1730; the original Sir Peter Teazle in Sheridan's *School for Scandal*, 1777; ruined himself by gambling, and died in poverty, 1805.

Small full-length, standing in a landscape. Canvas 14×11 .

90. Portrait of Lunardi, the Balloonist, giving a Display at Windsor Castle.

Lent by Lord Ribblesdale.

Vincenzo Lunardi, the celebrated aeronaut; b. 1759; made the first ascent in England from the Artillery Ground, Moorfields, September 15, 1784; d. 1806.

Small full-length figure in uniform, standing in a landscape, pointing with his left hand to a balloon which is seen in the sky hovering above Windsor Castle; his right arm, holding his hat, rests on the muzzle of a gun; on the collar of a black dog beside him is inscribed his name. Canvas $38 \times 28\frac{1}{2}$.

91. Portraits of a Lady and Gentleman.

Lent by T. Humphry Ward, Esq.

Small full-lengths in a landscape; the lady in a blue and white striped dress, with wide lace sleeves, is seated; beside her, with his legs crossed, stands the gentleman in a russet-brown coat, waistcoat and breeches; his hat and stick are in his left hand, while his right rests on the back of the seat. Canvas 27×35 .

95. Portrait of Dr. T. Hanson, of Canterbury.

Lent by J. Hanson Walker, Esq.

Small full-length figure, seated to right in a chair under some trees; his stick in his left hand, and his hat in his right; red dress, white wig. Canvas $28 \times 34\frac{1}{2}$.

1912. 155. Portrait of George Steevens.

Lent by Lieut.-Col. T. H. B. Forster.

The well-known commentator on Shakespeare, b. 1736; d. 1800.

Half-figure, seated to left, head turned and looking at the spectator, with one arm round a dog sitting on a table beside him; his left hand is thrust into his coat; beside him is the head of another dog. Canvas $32\frac{1}{2} \times 27$.

Wrexham.

1876. 377. Grand Duke of Austria, etc.

Lent by S. Kynaston-Mainwaring.

Edinburgh.

1883. 182. Mr. Buller.

Lent by Lord Elphinstone.

Grosvenor Gallery.

1888. 120. Parsons, etc., in *The Kaiser* (painted with R. Wilson).
 39×49 .*Lent by Sir G. Beaumont.*126. Garrick and King in *Lethe* (painted with R. Wilson).
 39×49 .*Lent by Sir G. Beaumont.*

1890. 13. Tattersall's in 1776.

Lent by E. Tattersall.

New Gallery (Guelph).

1891. 315. Foote and Hayes in *The Mayor of Garratt*. 40×50 .*Lent by Earl of Carlisle.*

316. Garrick, Burton and Palmer in *The Alchemist*. 41 × 39.
Lent by Earl of Carlisle.
317. Foote and Weston in *The Devil on Two Sticks*. 40 × 50.
Lent by Earl of Carlisle.
1898. 151. Henry Duncombe. 36 × 27.
Lent by Earl of Crawford.

Grafton Gallery (Fair Women).

1894. 172. Mary Anne Boyle.
Lent by Richard Davey.

Grafton Gallery (Fair Children).

1895. 143. Queen Charlotte and Two Sons.
Lent by Duke of Beaufort.
149. Lady with Child and Doll.
Lent by Lady Freake.

Grafton Gallery (Musical).

1897. 60. Garrick and Mrs. Pritchard.
Lent by P. and D. Colnaghi & Co.
61. Moody as Foiguard.
Lent by Sir Henry Irving.
64. Garrick as Sir J. Brute.
Lent by Marquess of Normanby.
67. David Garrick.
Lent by H. G. Hine.
72. Charles Frederick Abel.
Lent by Charles Davis.
76. Foote as Major Sturgeon.
Lent by Earl of Carlisle.
78. Foote and Weston as President and Dr. Last
Lent by Earl of Carlisle.
90. Garrick and Mrs. Cibber.
Lent by Sir Henry Irving.
93. Scene from *Hamlet*.
Lent by Sir Henry Irving.
97. David Garrick as Abel Drugger
Lent by Earl of Carlisle.
- 97a. David Garrick.
Lent by Joseph Grego.
112. David Garrick.
Lent by Sir Henry Irving.

120. Garrick and his Wife playing Picquet.
Lent by Shakespeare Memorial, Stratford-on Avon.

Birmingham.

1900. 52. A Lady. 29 × 24.
Lent by Mrs. Benson Rathbone.
 61. Henry Duncombe. 35½ × 27.
Lent by Lord Balcarras.
 1903. 62. 14th Lord Willoughby and Family. 40 × 50.
Lent by Lord Willoughby de Broke.

Glasgow.

1902. 130. A Lady.
Lent by Arthur Kay.
 132. A Family Party.
Lent by Corporation of Glasgow.

Whitechapel (Spring Exhibition).

1906. 120. Garrick and Mrs. Cibber.
Lent by C. Newton Robinson.
 122. Baddeley as Moses.
Lent by Mrs. K. J. Hutchison.
 125. Garrick as Abel Druggier.
Lent by Earl of Carlisle.
 126. Garrick and Wife playing Picquet.
Lent by Shakespeare Memorial.
 232. Family of George III.
Lent by Martin H. Colnaghi.
 238. Warren Hastings.
Lent by General H. F. Davies.
 280. Two Children and Dog.
Lent by T. Humphry Ward.
 321. Dr. Russell.
Lent by Corporation of Brighton.
 11. The Minuet, A Family Party.
Lent by Corporation of Glasgow.
 23. William Hunter lecturing at the Royal Academy.
Lent by College of Physicians.
 31. Family of 14th Lord Willoughby de Broke.
Lent by Lord Willoughby de Broke.
 49. Maria Walpole, Duchess of Gloucester.
Lent by Mrs. Morland Agnew.

- 82a. Family Group.
Lent by W. C. Alexander.
- 85. Horace Walpole.
Lent by A. Kay.
- 91a. William Hunter.
Lent by College of Physicians.
- 93. Dibdin, Wife and Daughter.
Lent by Sir H. Bulwer.
- 110. Mrs. De la Vaux.
Lent by Rev. G. M. Livett.
- 114. William Macartney and Wife.
Lent by Rt. Hon. Wm. Ellison Macartney.
- 118. Family Group.
Lent by William Asch.
- 133. Miss Stevens (actress).
Lent by Sir Charles Tennant.
- 138. A Lady.
Lent by Edgar Speyer.
- 148. The Sharp Family on a Yacht.
Lent by G. E. Lloyd Baker.
- 157. Earl and Countess Cowper and Mr. and Mrs. Gore.
Lent by Countess Cowper.

There were two sets of numbers in this Catalogue.

Whitechapel (Mohammedan Exhibition).

- 1908. 2. A Mogul Prince.
Lent by Mrs. Selwyn.
- 4. Hasan Raza Khān.
Lent by India Office.
- 5. The Dashwood Family.
Lent by M. G. Dashwood.
- 8. Asaf ud Daula (Oudh).
Lent by India Office.
- 9. Colonel Mordaunt's Cock-Fight.
Lent by Marquess of Tweeddale.
- 32. Lord Cornwallis and Son of Tippto Sahib.
Lent by Major E. C. Moor.
- 165. John Wombwell and Friends in India.
Lent by Mrs. G. A. Cartwright.

Whitechapel (Pageant).

- 1909. 12. Admiral Anson.
Lent by C. Newton Robinson.

Whitechapel (Shakespeare).

1910. 2. David Garrick in Costume.
 Lent by Lord Aberdare.
3. Foote as Major Sturgeon.
 Lent by Earl of Carlisle.
5. David Garrick.
 Lent by Asher Wertheimer.
7. Mrs. Yates in Character.
 Lent by Sir Hugh Lane.
10. Foote and Weston in *The Devil on Two Sticks.*
 Lent by Earl of Carlisle.
11. Mrs. Pritchard.
 Lent by J. H. Leigh.
12. Garrick.
 Lent by Mrs. Bischoffsheim.
13. David Garrick in Costume.
 Lent by Lord Aberdare.
14. Baddeley as Moses.
 Lent by Mrs. Hutchison.
16. Garrick and his Wife at Cards.
 Lent by Shakespeare Memorial.
18. Garrick as Sir John Brute.
 Lent by Earl of Essex.
20. Shuter, Beard and Dunstall.
 Lent by Earl of Yarborough.
25. Garrick and Mrs. Pritchard.
 Lent by J. H. Leigh.
28. Garrick and Others in *Farmer's Return.*
 Lent by Earl of Yarborough.
29. Foote as Major Sturgeon.
 Lent by Guy Laking.
32. Garrick, Burton, and Palmer.
 Lent by Earl of Carlisle.
92. David Garrick as Don John.
 Lent by Felix Wagner.

Whitechapel (Sports).

1912. 20. Tattersall's in 1776.
 Lent by Edmund Somerville Tattersall.

Burlington Fine Arts Club.

1907. 25. Charles Towneley in Library.
 Lent by Lord O'Hagan.

Franco-British.

1908. 64. Mrs. Morris of Haddo (more like Romney).
Lent by Thomas Baring.
 72. The Flower Girl.
Lent by Thomas Baring.

Paris (Cent Portraits de Femmes).

1909. 50. Marchande de Cresson.
Lent by Thomas Baring.

Japan Exhibition.

1910. 15. Thomas Hanson.
Lent by L. Fleischmann.

EXHIBITION OF NATIONAL PORTRAITS AT THE SOUTH KENSINGTON
MUSEUM, MAY 1, 1867.

458. Queen Charlotte.
Lent from Buckingham Palace.
 Three-quarter length, blue dress trimmed with lace,
 leaning on a table on which stands a vase of flowers.
 Canvas 65 × 54.
464. George III.
Lent from Buckingham Palace.
 Scarlet coat, star and ribbon of the Garter. Sword
 and cocked hat on table. Canvas 65 × 54.
505. Pennell Hawkins (1716-1792). Surgeon to George II. Sergeant-
 surgeon with his brother, Sir Cæsar Hawkins, to George III.
 Surgeon to the Middlesex Hospital.
Lent by Sir Cæsar Hawkins.
 Plum-coloured coat, powdered wig. Canvas 27½ × 21½.
506. Dr. Hunter, lecturing in the Life School of the Royal Academy,
 with a living model. Oval. Canvas 41 × 31.
Lent by College of Physicians.
518. Thomas Gainsborough, R.A. (1727-1788).
*Lent by Miss Clarke and painted as a gift to Gains-
 borough.*
 Small size three-quarter length to right. Canvas 9 × 7.
546. The Life School in the Royal Academy in 1778, with two nude
 models. Canvas 58 × 40.
Lent from Windsor Castle.
582. The Sharp Family on their Yacht. Canvas 49½ × 45.
Lent by Mr. T. B. L. Baker.

614. Shuter, Beard and Dunstall in *Love in a Village*.

Lent by Mr. John Garle.

Edward Shuter, comic actor, *ob.* 1776, aged forty-eight.

John Beard, eminent vocalist (1717-1791). He was a singer at the Chapel Royal, proprietor and acting manager of Covent Garden Theatre, married, as his first wife, the daughter of James, Lord Waldegrave.

Dunstall, comedian, *ob.* 1779. Canvas 50 × 40.

618. Sir Richard Jebb, M.D. (1729-1787). Physician Extraordinary to George III.

Lent by College of Physicians.

Lavender-coloured coat, black gown. Canvas 30 × 25.

654. John Wilkes, M.P., and his daughter.

Lent by Sir Henry Baker, Bart.

Full-length, small-sized figures. Wilkes seated, holding his daughter's hand, who stands on his right, a dog at foot.

Canvas 50 × 39½.

703. George, third Earl Cowper, with his wife, Anne, daughter of Charles Gore, and his three sons, George, afterwards fourth Earl, Peter, afterwards fifth Earl, and Edward Spencer.

Lent by Earl Cowper.

Six figures in a room. Canvas 36 × 33.

747. The Right Hon. Charles Fox (1749-1806).

Lent by Colonel Holden.

As a young man, half-length, standing. Blue costume, right arm leaning on a pedestal. Canvas 50 × 40.

806. Charles Macklin, Actor (1690-1797).

Lent by the Marquess of Lansdowne.

Believed to have lived to the age of 107. Represented as Shylock playing before the Earl of Mansfield. There are twelve figures in the group. Canvas 59 × 46.

ZOFFANY'S SALE CATALOGUE

ZOFFANY'S SALE CATALOGUE

A CATALOGUE

of a most Curious and Unique Assemblage of the

VALUABLE PROPERTY

of that Distinguished Artist

JOHAN ZOFFANY, ESQ., *Dec^d.*

(Member of the Royal Academy)

Removed from his late Residence at STRAND-ON-THE-GREEN.

THIS COLLECTION

It is confidently affirmed will be found highly-deserving the minute
Attention of the liberal Amateur.

THE PAINTINGS AND DRAWINGS

Are of the best of this much-admired Artist, and include several highly-finished

PORTRAITS OF DISTINGUISHED PERFORMERS

Also a Selection

Highly Illustrative of the Costume and Manners of India, taken from the actual
Representation; *together with* Some Fine Academical Studies; *also* An Assemblage of
Curious Asiatic Armour and Weapons, Matchless Silver Hookers,

RICH INDIAN DRESSES, WROUGHT IN GOLD

AN ALCORAN IN VELLUM, SUPERBLY ILLUMINATED

UNIQUE PAGAN IDOLS, A GONG AND NUMEROUS OTHER ORIENTAL CURIOSITIES

A SMALL COLLECTION OF SHELLS

A FEW VERY SCARCE BOOKS

AND A SIDEBOARD OF MASSIVE PLATE

Which will be Sold by Auction, by

MESSRS. ROBINS

AT THEIR SPACIOUS ROOMS - PIAZZA, COVENT GARDEN

By Order of the Executors

On *THURSDAY*, the 9th day of *MAY*, 1811

and following day, at Twelve o'clock.

May be Viewed Two Days prior to the Sale, and Catalogues had.

A CATALOGUE,
ETC., ETC., ETC.

FIRST DAY'S SALE,
THURSDAY, THE 9TH DAY OF MAY, 1811.
Commencing at Twelve o'Clock.

MISCELLANIES.

LOT.

1. Three Portfolios containing seventeen Prints, after the Antique and Robinson's China Navigation.
2. A ditto, with thirteen Fine Prints, after the Antique.
- 2*. Twenty-three Imitations of Drawings.

HOGARTH'S WORKS, FINE IMPRESSIONS.

3. Enthusiasm Displayed, and Frontispiece to Kirby's Perspective, Woollett, a proof.
4. Eight, The Bathos, Times, Sleeping Congregation, Receipt Tickets, etc.
5. Before and After, Churchill, Wilkes, and Lord Lovat.
6. Gates of Calais, France and England, and Cockpit.
7. Three, of Paul before Felix, and Moses and Pharaoh's Daughter.
8. Twelve, the Industrious and Idle Apprentices.
9. The Four Stages of Cruelty.
10. Six, the Harlot's Progress.
11. Eight, the Rake's Progress.
12. The Four Times of the Day.
13. The Four Election Prints.

DRAWINGS IN CHALK, ILLUSTRATIVE OF THE COUNTRY AND
MANNERS OF INDIA.—By MR. ZOFFANY.

14. Twenty-six various Sketches.
15. Two of Elephants and seven Sketches, Landscapes, etc.
16. Twenty-one, Elephants and Horses.
17. Six, Studies and Academy Figures.
18. Twelve ditto.
19. Six ditto.
20. Seven ditto.

LOT.

21. Six ditto.
22. Six ditto.
23. Four ditto.
24. Four ditto.
25. Six ditto.
26. Nine, Colonel Martin and other Portraits, etc.
27. Seven, Natives of India.
28. Seven Views.
29. Four ditto.
30. Five, very fine, Natives of India.
31. Four, ditto, ditto.
32. Three, Elephants Fighting, and two Views.
33. Four Interesting Views, with a variety of Figures.
34. Six Views.
35. Three, fine, with numerous Figures.
36. Three, ditto, Buildings and Figures.
37. Six, ditto, Views.
38. Two, ditto, Ruins.
39. Three, ditto, ditto.

BOOKS AND BOOKS OF PRINTS.

40. Abecedario, Lezioni di Antichita Toscane, Histoire de la Peinture Ancienne, La Certosa di Bologna.
41. Da Vinci on Painting and two on Architecture.
42. Chaucer's Works, 1602, and Coke upon Littleton, 1684.
43. Orlando Furioso, Venetia, 1565; cuts.
44. Metamorphoses D'Ovide, Paris, 1676; plates.
45. Decamerone di Boccaccio, Londra, 1762.
46. Herodotus and Livy, in German, Francfort, 1593, Strasburg, 1590 — and Livy, in Italian, Venetia, 1547.
47. Baldinucci's Painters, eighteen volumes, Ferinze, 1767.
48. Rennell's Bengal Atlas.
49. Kirby's Perspective, two volumes.
50. Two Numbers containing twelve Portraits, from Holbein's Drawings in the King's Collection.
51. Antichita di Verona.
52. Farnese Gallery.
53. One from Annibale Carraccio.
54. One from celebrated Pictures of the fine Italian Masters in the Churches at Bologna.

LOT.

- 55. Five of Dorigny's Cartoons.
- 56. A pair of fine Drawings of St. Peter, from one of the Ancient Masters, by Mr. Zoffany.

UNFINISHED SKETCHES.—By MR. ZOFFANY.

- 57. Four Sketches, Lucretia, The Flight into Egypt, and two of an Indian Boy with Two Heads.
- 58. Three Sketches, Susannah and the Elders, Contemplation, and a Design of the Altar-piece of the Chapel at Brentford.
- 59. Two ditto, Return from the Tyger Chace, The Triumph of Reason, French Revolution.
- 60. Two ditto, a Romantic Rocky Scene in Cumberland, and Townsend in the Beggar.
- 61. The Rape of Europa, and a Student by Candlelight.
- 62. Mars and Venus, and the Crucifixion.
- 63. The Gypsies at Norwood, and Diana and Calista.
- 64. One of Indian Mythology, and a View in India, with Figures.
- 65. Finding the Body of Tippoo Sultaun.
- 66. Ditto, more finished.
- 67. A Gold Mine on the Coromandel Coast, and a Storm near Madras.

PICTURES.

- 68. A Portrait of Marco Ricci, by himself.
- 69. An Italian Landscape, S. Rosa.
- 70. A ditto, with Banditti, ditto.
- 71. "*Take up thy Bed and Walk*," Bloemart.
- 72. *Portrait of Raphael*, a very fine and accurate Copy, by Zoffany.
- 73. Virgin and Child, L. da Vinci.

PICTURES.—By MR. ZOFFANY.

- 74. The Holy Family attended by Angels; unfinished.
- 75. Susannah and the Elders.
- 76. The Burning of an Hindoo Woman; unfinished.
- 77. A Romantic View on the Indian Coast, ditto.
- 78. Finding the Body of Tippoo Sultaun.
- 79. A Scene in Piccadilly near St. James's Church during a Fog and hard Frost, exhibiting the various Amusements of the Populace at that period.

LOT.

80. The Portrait of Lady Preston, of Woodford, with the Servant, Horses. etc.; nearly finished.
81. The Sacrifice of an Hindoo Widow upon the Funeral Pile of her Husband; *unfinished*.
82. Ditto, ditto, in a more forward state.
83. Latona, not finished, with the Punishment of the Lycian Peasants.
84. The Death of Gholaum Cawdor by Elephants, containing a numerous assemblage of Figures.
85. A Scene in the Champ de Mars on the 12th of August, with a Portrait of the Duke of Orleans.
86. THE INSIDE OF A LARDER. *Very fine*.
87. *A Groupe of Mendicants*; well-known characters.
88. MR. KNIGHT, as the affrighted Country-man, in the Farce of the Ghost, very expressive and fine.
89. MR. TOWNSEND in the Beggar, full of expression and character, and a striking resemblance.
90. *A Florentine Fruit Stall*; a most excellent groupe, very highly finished, and one of his best performances.
91. "AS YOU LIKE IT." Mr. King in Touchstone, and the celebrated Mrs. Robinson in Rosalind. The countenances completely finished in Mr. Zoffany's happiest manner.
92. A SCENE IN "SPECULATION," with Portraits of *Mr. Lewis*, *Mr. Quick*, *Mr. Munden*, and *Miss Wallis*. Mr. Zoffany's well-known ability in the representation of Theatrical Characters renders it unnecessary to eulogize the present performance. The animation and spirit which pervades the whole, declares his merits, and makes it deserving the patronage of the distinguished personage for whom it was painted.
93. The "PROVOKED WIFE." *The celebrated Picture of Garrick* in Sir John Brute, with portraits of *Mr. Parsons*, and other performers of the day. *Engraved*.
94. THE 10TH OF AUGUST—at the time of the Parisian Populace breaking open the King's Wine Cellars; strongly characteristic of the furor of the French Revolution, and the Outrages then committed. This picture is engraved.
95. THE DEATH OF THE ROYAL TYGER, with portraits an accurate Representation of the mode in which this dangerous Amusement is at present practised in India. *Engraved*.
96. *The March of a Native Indian Army*; completely illustrating the different Casts of the Inhabitants by their Dresses, Employments, etc., and with which Mr. Zoffany was so completely acquainted

LOT.

by his long Residence in India and by his attentive observation.
Engraved.

97. "LOVE IN A VILLAGE," with portraits of *Mr. Shuter, Mr. Beard,* and *Mr. Dunstal*, in *Justice Woodcock, Hawthorn,* and *Hodge*—a remarkable fine performance. *Engraved by Finlayson.*

END OF THE FIRST DAY'S SALE.

SECOND DAY'S SALE,
FRIDAY, THE 10TH DAY OF MAY, 1811.
Commencing at Twelve o'Clock.

MISCELLANIES.

1. A MAHOGANY folding Camera Obscura.
2. A mahogany rising Easel.
3. A mahogany Painter's travelling box, with an oval *Porphyry Colour Stone*, a ground glass, mullers and four pallets.
4. A *Porphyry Colour Stone*, fifteen inches diameter.
5. An Indian Fire Screen.
6. A fine Anatomical Model of a Horse on a Pedestal, with cupboard under.
7. A curious Delft child-bed linen basket.
8. A dried Cat, very curious, discovered in Herculaneum, and a Rhinoceros's horn.
9. Four curious Mandrake Figures.

CURIOUS SHELLS.

10. Two Melons, a Helmet, and one more.
11. Two pair of Helmets.
12. Seven, various.
13. A pair of Imperial Pyramids, ditto Zebras, ditto Spotted Melons ditto Baccinums, and two Iris's Ears.
14. Fourteen, various.
15. Eighteen, ditto.
16. Fourteen, ditto.
17. A Cork Jacket, an Indian Lanthorn, and a Speaking Trumpet.

CURIOUS ASIATIC ARMOUR, WEAPONS, AND OTHER VALUABLES.

LOT.

18. Two Musquetoons, with Swivels.
19. An Indian Bow and five Arrows.
20. A ditto and four Arrows.
21. A Shield of Buffalo's Hide.
22. A transparent ditto, ornamented.
23. A curious Dagger, with Wooden Case, and a pair of Sandals
24. A singular Oriental Dagger, inlaid with Gold.
25. A curious two-handed Spear Sword, Silver mounted.
26. A Battle Axe, the head inlaid with Gold.
27. An uncommon two-edged Sword.
28. A reversed Oriental Scymetar.
29. A curious Scymitar, Silver handle.
30. A ditto, ditto.
31. A Steel Battle Mace of singular form.
32. A valuable Oriental Scymitar, handle inlaid and gilt mountings
33. Ditto, with Ivory carved handle.
34. A curious Asiatic Instrument for decapitation.
35. An Oriental Matchlock Gun, curiously inlaid with Gold
36. A ditto, ditto.
37. A Kamschatska Dress made of Fishes Bladders.
38. A large Indian Feather Brush.
39. A BEAUTIFUL SUIT OF PERSIAN ARMOUR, *richly and curiously inlaid with Gold*, consisting of a Helmet, with Chain Mail defence, and singular Appurtenances; a pair of Garde-bras, a Breast and Back Plate, and two Side Pieces.
40. AN EMBOSSED SUIT OF PERSIAN ARMOUR, *richly and curiously inlaid with gold*, consisting of the same number and of a similar description as the preceding lot.
41. A RARE AND CURIOUS COMPLEAT SUIT OF CHAIN MAIL ARMOUR, consisting of the Head Piece, Coat, and Trowsers.
42. A GONG, *of very fine and deep tone*.
43. TANDAVAAR MOORTIE, a form of SIEB; *a very curious carving in ivory*
44. AL-KORAN, *a beautiful MS. on vellum, illuminated through, and with a superb and highly decorated Title page, rare.*
45. A Portrait of Sir Joshua Reynolds, *a very fine and highly finished ENAMEL*, by SPICER.
46. AN ANCIENT ROMAN TESSELATED SLAB.
47. A pair of *very rare and large Horns*, from the Buffalo of the South of Africa, their Colour and Polish is natural and beautiful.

LOT.

48. A pair of smaller Horns, from a Species of Antelope, very rare and extremely Wild, called by the Natives, the *Mufftee*, their Colour and Polish is natural, and they are also from the South of Africa.

ORIENTAL DRESSES and SUPERB HOOKERS.

49. A *splendid* Rajah's TURBAN, with rich Gold Ornament, decorated with Stones and beautifully enamelled.
50. A Chintz Outward Vest.
51. A Mazarine Blue Silk Chinese Jacket, with Gold Buttons.
52. A Pink Silk Outward Vest, with Gold Buttons.
53. A Lilac ditto, brocaded in Flowers, Silver and Gold, with Gold Buttons, etc.
54. A DEEP PINK DITTO, brocaded in Silver Flowers, Gold Buttons, and a pair of Trowsers to correspond.
55. A RICH YELLOW DITTO, brocaded in Silver Flowers, and Silver Buttons.
56. A VERY RICH AND SPLENDID VEST, brocaded with Gold Flowers, on a Crimson Ground, with Silver Buttons, and a pair of Trowsers, with Flowers, Silver and Gold.
57. A pair of very elegant Gold and Silver Slippers.
58. A pair of ditto.
59. A pair of ditto.
60. A pair of ditto, with Ties.
61. Four Striped Muslin Oriental Vests and two pair of Trowsers.
62. Four Plain ditto.
63. Four Plain ditto.
64. Four Plain ditto.
65. Six ditto.

ZOFFANY'S LAST WILL

ZOFFANY'S LAST WILL

THIS IS THE LAST WILL OF JOHAN ZOFFANY OF CHISWICK CO.
MIDDLESEX, ESQ., DATED 22ND APRIL 1805.

Whereas on the marriage of my daughter Cecilia Clementina Elizabeth with the Rev. Thomas Horne, junior, of Chiswick, I advanced to him the sum of £300, and transferred to Trustees the sum of £2000 Bank 3 per cent. consolidated annuities in trust for my said daughter and their heirs and in default to revert back to me or my estate. And whereas on the marriage of my daughter Maria Theresa Louisa with John Doratt of Bruton Street, surgeon, I transferred to Trustees £2000 Bank 3 per cent. consolidated annuities in trust for my last mentioned daughter and her heirs and in default to revert as aforesaid; also since the marriage of my said daughter Maria Theresa Louisa I have paid to the said John Doratt £300 to make my last mentioned daughter's fortune equal with that of her sister.

I give and devise unto my dear wife Mary Zoffany all that messuage wherein I dwell in Chiswick with the coach-house, stable, garden and appurtenances thereto belonging for the term of her life, if she shall so long continue a widow, but not otherwise; also the use of all my household furniture, plate, linen, china, etc., and from and after her decease or remarriage I direct the same to be considered as part of the residue of my estate.

To Anthony Angelo Tremamando of Howland Street, S. Pancras, co. Middlesex, Esq., and Charles Dumerque of Piccadilly co. Middlesex, Esq., my Trustees and Executors twenty-five guineas each for a ring, and all the residue of my estate whatsoever I devise unto them in trust for the purposes hereinafter mentioned, that is to say, that immediately after my decease they sell and dispose of (either by public auction or private contract) all my messuages, tenements, lands and hereditaments, except the house and furniture given to my said wife for her life or widowhood, and also the said house after the decease or remarriage of my said wife and all such other parts of my estate as shall consist of money in the public funds, so as to turn and convert all my property into cash and the money arising from such sale shall be laid out in the purchase of

some of the public stocks in the names of them my said Trustees or the survivor of them, and that they do stand possessed thereof to pay the rents, interest & dividends thereof unto my said wife Mary for the term of her life she maintaining thereby our two unmarried daughters Claudina Sophia Ann Zoffany and Laura Helen Constantia Zoffany so long as they shall continue unmarried; and after the decease or remarriage of my said dear wife I direct that the said Trustees shall stand possessed of such residue upon the further trust to pay unto my said two unmarried daughters £300 each for their own use and £2000 bank 3 per cent. consolidated annuities.

All the residue of such stocks, estate and effects shall be divided into four equal portions for the benefit of my said four daughters.

I hereby appoint my said wife guardian of such children as are in their minority and the said Trustees as executors.

Witnesses.—W. Ward, Newman Street; Robert Harding Evans and James Fenoulhet.

Proved in London 24th Jan., 1811, by the executors.

TRANSLATION (FROM THE GERMAN) OF CHARTER
GRANTED TO JOHANNES ZOFFANY, BY THE
EMPRESS MARIA THERESIA, DEC. 4, 1776

TRANSLATION (FROM THE GERMAN) OF CHARTER GRANTED TO
JOHANNES ZOFFANY, BY THE EMPRESS MARIA THERESIA,
DEC. 4, 1776.

We Maria Theresia by the Grace of God Roman Empress, Widow, Queen of Hungary, Bohemia, Dalmatia, Croatia, Slavonia, Galicia, Lodomeria, Archduchess of Austria, Burgundy, Styria, Carinthia and Kain; Grand-Duchess of Siebenbürgen, Margravine of Moravia, Duchess of Brabant, Limburg, Luxemburg and Geldern, Wurtemberg, Upper and Lower Silisia, Milan, Mantua, Parma, Placentia, Anastella, Auschwitz, and Zator, Princess of Suabia, Countess of Habsburg, Flanders, The Tyrol, Hennegan, Riburg, Görz and Grandisca; Margravine of the Holy Roman Empire, of Burgau, Upper and Lower Lausnitz; Countess of Namur; Lady of the Windisch Mark & Mecheln; Dowager Duchess of Tuscany—declare publicly and make it known to all with this Charter that although the Royal and Archducal Dignity and Highness in which Almighty God in His Paternal Providence has placed Us, is already adorned with exalted and noble men and subjects, We are nevertheless most graciously disposed to raise to higher Honours and Dignities those, who by their unfailing faithfulness, services and good Conduct towards Our Royal and Archducal House, have distinguished themselves, in order to stimulate others also, by means of similar rewards, to imitate good conduct and perform noble deeds.

Now as We have graciously beheld, weighed and considered the moral goodness and noble virtues, and especially the skill, together with other praiseworthy attributes, with which Our dear and faithful Johann Zoffany has been represented to Us to be possessed and, it having Come to Our Knowledge in what manner he has devoted himself from his youth upwards with indefatigable zeal and preeminently happy results to the Art of Painting, and has gained for himself, because of the special Works of Art, executed by him, the Entire approbation of all Competent judges, and he also professing his readiness to continue his hitherto most faithful sentiments, and most zealous application to the Fine Arts, to Our greatest satisfaction, unto his death, and judging by his good qualities, he can, may and shall do so. We have on careful consideration, good advice and true knowledge, also by virtue of Our Royal and Archducal

Sovereign Power shown Johann Zoffany the special favour of raising him, as well as his legitimate issue and the heirs of their heirs of either sex in direct line for ever to the Dignity of Nobility at the same time We have also added associated and made him equal to the Confederation Society and Community of others of the Holy Roman Empire as well as to persons of noble birth of Our hereditary kingdom hereditary principality and lands and have most graciously conferred upon him the title and honour of EDLER VON.

We raise to place in and deem them worthy of the rank of nobility. We join them make them equal to and associate them with the Confederation Society and Community of others of the Holy Roman Empire as well as with persons of noble birth of Our collective Hereditary Kingdom Principality and Lands. We grant permit and suffer that they may henceforth at all future times make use of call themselves by and signe themselves with the title and honour of EDLER VON ZOFFANY. We intend determine arrange and wish that now and hereafter he Johann Edler Von Zoffany his legitimate issue and the heirs of their heirs of either sex each and every one shall in all honourable and noble matters actions and occupations be considered honoured and called persons of nobility have every honour dignity and privilege liberty right and justice be admitted into spiritual offices chapters high and low functions and fiefs according to the traditional custom of every chapter and like other persons of our feudal association of tournaments and those of the Holy Roman Empire furnish fees sit in judgment find verdicts and administer justice be worthy clement and sympathetic. As a further testimony of his elevation to the rank of nobility we have graciously granted to Johann Edler von Zoffany the following coat of arms of nobility and have permitted him to bear in it—a shield standing upright divided horizontally through the centre, its upper field is red and adorned with a golden chevron, in the lower field which is blue two bare arms stretched forth from clouds holding between them a silver ring. Under the latter rises on a small elevation a trifoliated silver sprig of clover. On the shield stands an open nobleman's tilting helmet, facing the right with a crown and a golden ornament. On either side hang coverings, the one on the right red and gold, the one on the left blue and silver artistically blended. On the helmet stands a sprig of clover similar to the one described above, between two divided buffalo horns, their mouthpieces turned outwards. In front the upper divisions of the buffalo horns are white, the lower ones blue, on the reverse side, the upper divisions are red, the lower ones yellow. We grant and allow Johann Edler von Zoffany his legitimate issue and the heirs of their heirs of either sex to use and enjoy the coat of arms of nobility described above, and the red wax seal in all

honourable and noble matters deeds and affairs in jousts and serious encounters in fights assaults battles combats tournaments tilting fighting knightly games and campaigns on banners tents seals signets jewels at funerals on paintings and in all places and for all purposes to their honour and need at their will and pleasure. And in accordance with our judgment and desire the above mentioned is promulgated to all Electors and Princes Spiritual and Temporal Prelates Counts Freemen Gentlemen Knights and Bondmen. And herewith we most graciously order our subordinate authorities inhabitants and subjects of whatever dignity office standing or condition they may be by virtue of this charter to receive consider admit recognise and esteem Johann Edler von Zoffany his legitimate issue and the heirs of their heirs of either sex for ever and at all times as already mentioned herebefore several times like others of the Holy Roman Empire and the feudal lords and associates of tournaments of noble birth belonging to our collective principalities and lands. They shall not offend against the favours and privileges enumerated above but shall use and enjoy them peaceably they shall nevertheless defend protect deal with and wholly abide by them they shall not do anything against them neither permit anyone to do so if they wish to avoid incurring our severe punishment and disfavour in addition a penalty of fifty marks of fine gold have of which every one shall irremissably have to pay to our treasury and half to the offended party as often as he acts criminally against these things. Such is our serious intention ratified by the deed of this charter, sealed with our great imperial and royal signet appended. Given at our capital and residential town of Vienna on the 4th day of December in the year 1778 after the glorious birth of Christ our beloved Lord and Saviour and in the thirty-seventh year of our reign.

IMPORTANT PICTURES BY ZOFFANY SOLD BY
AUCTION BETWEEN 1819 AND 1910

IMPORTANT PICTURES BY ZOFFANY SOLD BY AUCTION BETWEEN 1819 AND 1910.

Date.	Auctioneer.	Owner.	Lot No.	Title.	Purchaser.	Sale Price.
1819. July 18	Robins	T. Harris	6	Townsend as Lame Beggar	Maynard	£ 8. 6.
" "	"	"	39	George Colman the Elder	"	15. 4. 6
1837. " June 10	Farebrother	Quarr Harris	55	Garrick painted for Colman the Elder	Dyson	5. 18. 6
1844. Mar. 23	"	"	45	David Garrick	"	13. 10. 0
1855. Mar. 17	Foster Christie	John Lunnett Duke of Argyll	46	Mrs. Betterton	"	"
"	"	"	27	Mrs. Fitzherbert	"	"
1796. May 7	"	Woolmer	76	Duke of Hamilton, Dr. Moore and Sir John with a Globe on a Table	Brand	17. 6. 6
"	"	"	106	Footle and Weston as President and Dr. Lat	"	38. 17. 0
1810. " Feb. 24	"	Sir H. L. Gott	107	Footle as Major Sturgeon	"	38. 17. 0
"	"	"	54	Duke of Cumberland on Horseback	"	"
"	"	"	"	Woolmer in costume painted by Lambert, the Horse by Sartorius	Baagley	15. 15. 6
1817. May 18	"	Deratt	42	Dr. William Hunter Lecturing	Bought in	210. 0. 0
1814. July 8	"	M. Berry	29	Garrick as Chastelaine	"	14. 3. 6
1815. Mar. 10	"	"	33	"	"	"
1819. Mar. 8	"	Mathew Mitchell	95	Mrs. Elliott as Maria in the Citizen	Sequer	66. 2. 6
" April 6	"	Duke of Hamilton	75	Dr. Samuel Johnson, Mrs. Johnson and servant	Taylor	31. 10. 0
1823. June 13	"	George Watson Taylor	28	Mrs. Elliott as Maria in the Citizen	Sequer	18. 18. 0
" June 14	"	"	50	Mrs. Stevens and favourite Spaniel	Bought in	14. 12. 0
" "	"	"	4	Dr. Johnson and Family	Rev. W. V.	17. 8. 6
" June 23	"	David Garrick	42	Garrick and Mrs. Catterall	Victims, Howatens	"
" "	"	"	43	Garrick as Farnet's Return	Sequer	26. 4. 0
" "	"	"	56	Garrick as Lord Chastelaine	"	33. 12. 0
" "	"	"	51	Garrick as Sir John Brute	Wanney	28. 10. 6
" "	"	"	59	Mr. and Mrs. Garrick and Mr. Bowden	Sequer	11. 12. 0
" "	"	"	54	Shakespeare Temple, Mr. and Mrs. Garrick at tea	"	49. 7. 0
1832. Jan. 21	"	Williams	48	View of Charing Cross Alderman Beckford with his family	"	11. 0. 6
1838. Mar. 30	"	M. M. Zackary	87	Garrick with a Mask	Latter	11. 0. 0
1840. July 4	"	Sir William Bolland	60	Mr. and Mrs. Garrick at Hampton with two dogs	"	9. 2. 0
1849. April 16	"	James Watt	44	William, Scotland, with a hand view of Scotland, Scotland, Scotland	Norton	33. 12. 0
1867. Nov. 30	"	C. Wolley	88	1811 August	"	20. 2. 6
1883. Mar. 3	"	Sacred Harmonic Society (450 P.)	81	The Arctic Ark	Edmunds	115. 10. 0
1894. June 9	"	Alexander Dennistoun	34	Garden Scene with Figures 32 x 34	Agnew	52. 10. 0
" July 7	"	"	98	Two Ladies with a Gentleman 37 x 27	Colnaghi	157. 0. 0
1896. June 6	"	Walter Long	137	Garrick and Mrs. Fitzherbert 40 x 50	"	105. 0. 0
1897. May 8	"	Marquis of Normandy	133	Christopher John Popham 55 x 41	"	52. 10. 0
1898. Mar. 19	"	"	134	Garrick as Sir John Brute 40 x 50	"	63. 0. 0
"	"	"	135	Cock fight at Lucknow from Warren Hastings' Sale, 1880	Agnew	220. 10. 0
1900. June 25	"	Marianna Lady Hamilton	19	Sir James Cockburn and Daughter 36 x 28	Colnaghi	95. 15. 0
"	"	"	84	Gentlemen, two sons and two	"	105. 0. 0
1902. May 31	"	"	68	The Drawing Room, Edinburgh 36 x 27	A. W.	199. 10. 0
1903. Nov. 28	"	"	57	Lady and Gentleman, three daughters, two sons and negro page 40 x 50	Colnaghi	420. 0. 0
1904. Mar. 19	"	"	133	Scene from The Doctor 41 x 45	Gosden	105. 0. 0
" June 11	"	Duke of Cambridge	118	Maria, Duchess of Gloucester 34 x 27	Agnew	420. 0. 0
1905. Feb. 25	"	"	110	Two boys and Porter with Harp 36 x 27	Colnaghi	54. 12. 0
" Dec. 16	"	Sir Henry Irving	134	David Garrick 35 x 25	Dale	441. 0. 0
1906. June 16	"	G. H. Tod Heatly	134	Suetonius Grant, Usher and two Servants 40 x 45	Agnew	270. 0. 0
1909. July 9	"	Sir C. Quilter	75	James Quin 354 x 274	Samuelson	177. 10. 0

The foregoing list of Zoffany's pictures, which have been sold by auction, is taken, by kind permission of Mr. Algernon Graves, F.S.A., from a forthcoming volume of his valuable work, *Art Sales from the Eighteenth Century to the early Twentieth Century*, the first volume of which was issued in the present year.

NOTE OF A FEW OTHER PICTURES BY ZOFFANY SOLD BY AUCTION,
TAKEN FROM SLATER'S ART SALES.

Sotheby's, July 27-30, 1901.

ZOFFANY (JOHANN). Portrait of Margaret ["This is very doubtful owing to dates. Woffington retired about 1760—or earlier"] Woffington, whole-length, in a black velvet dress with white sleeves, holding a long white feather in her right hand, landscape in the background. 22 × 17. £14 14s.

An oil painting, and apparently a copy.

Sotheby's, Dec. 9, 1901.

SMITH (JOHN RAPHAEL). "The Watercress Girl," after J. Zoffany. £39 18s.

(Proof before letters. Believed to be a portrait of a Miss Jane Wallis, whose identity is not established. She is represented half-length, with a basket on her left arm. She wears a hood and a cloak, and her hands are clasped together. Published Sept. 9, 1780. About 15 × 11. See Challoner-Smith, p. 1320, No. 200.)

Christie's, May 31, 1902. (68.)

ZOFFANY (JOHANN). "The Drawing Lesson." The Palmer Family, of Dorney Court, near Windsor, in an apartment, seated round a table. 36 × 27. £199 10s.

Christie's, Feb. 1, 1902. (104.)

ZOFFANY (JOHANN). A Young Man with his Black Servant. £44 2s.

Sotheby's, May 1 and 2, 1901. (386.)

SMITH (JOHN RAPHAEL). "The Watercress Girl," after J. Zoffany. £7.

(Proof before letters. This is supposed to be a portrait of a Miss Wallis, but the identity is not satisfactorily established. See Challoner-Smith's *British Mezzotinto Portraits*, p. 1320. The print was published in 1780, and measures some 15 × 11. "The Watercress Girl" is a half-length figure, with a basket on the left arm.)

Christie's, July 4, 1901. (82.)

HOUSTON (RICHARD, 1721-1775). Mrs. Yates, as "Electra," after Zoffany. £3 15s.

(There seems to be a portrait of Mrs. Yates as "Electra," by Samuel Cotes, engraved by P. Dawe, and published in June 1771. The actress made her first appearance in that character at Drury Lane Theatre on Oct. 15, 1774. It is one of the parts in Voltaire's *Orestes*. It seems that Mrs. Yates had not been seen at Drury Lane for eight years. See Genestre's *Some Account of the English Stage*, Vol. V. p. 441.)

Christie's, July 13, 1901. (30.)

ZOFFANY (JOHANN, R.A., 1733-1810). Portrait of Count Stacpoole holding a book, 30 × 25. £39 18s.

(Half-length, seated, the left hand holding a book. The Count is dressed in a blue coat, upon which there is powder from his wig. Nearly full-face.)

PICTURES THAT HAVE NOT BEEN TRACED WITH
CERTAINTY UP TO THE PRESENT TIME

PICTURES THAT HAVE NOT BEEN TRACED WITH CERTAINTY UP
TO THE PRESENT TIME.

ALEXANDER, W. G., Esq.

Family group.

Exhibited at the Whitechapel Spring Exhibition, 1906, No. 82a.

AYTON, W. F.

Portrait of Zoffany himself.

Exhibited in Suffolk Street in 1833, No. 47.

AUSTEN, T. J.

Group representing a garden and water party near Molesey.
39 × 49. See under Miss Austin, p. 174.

Exhibited at the Royal Academy, 1875, No. 244.

BEAUMONT, SIR GEORGE.

Macklin as Shylock.

Garrick, Bransby and Aicken in *Lethe*.

Parsons, Bransby and Watkyns in *Lethe*.

Exhibited at the British Institution in 1841, Nos. 81, 120 and 124, and two of them exhibited again at the Grosvenor Gallery in 1888, Nos. 120 and 126, on which occasion the two groups from *Lethe* were stated to have been painted in conjunction with R. Wilson, and each of them measured 39 × 49.

BIRCH, JOHN, Esq.

Time clipping the wings of Cupid.

Exhibited at the British Institution in 1814, No. 131. Mentioned in the addition to the third catalogue.

BONE, S. V., Esq.

Portrait of Mrs. Hartley the actress.

Exhibited at Suffolk Street, 1833, No. 216.

BRYMER, W. E.

Two portraits of actors, each 29 × 24.

Exhibited at the Royal Academy in 1893, Nos. 43 and 48.

CHARLEMONT, EARL OF.

Moody as Father Foigard.

Exhibited at the British Institution, 1867, No. 208. This is probably the picture that belonged to Irving.

COLNAGHI, THE LATE MR. MARTIN.

Group representing George III and family. 39 × 49.

Bought at Christie's, January 1897, and believed to have been sold after Mr. Colnaghi's death.

Portrait representing Woodward the actor, holding a mask.

Bought at Christie's, July 1902, and believed to have been sold after Mr. Colnaghi's death.

Group representing Garrick standing in a landscape.

Bought by Mr. Colnaghi privately, August 1905. Present owner unknown.

COOTE, EYRE.

Group representing a scene called "Reading the Direction."

Exhibited at the British Institution in 1855, No. 131. It is possible that this may mean the picture that is called "The Porter and the Hare."

CRAIG, J. T. GIBSON, ESQ.

A scene from the opera of *The Decoy, or The Harlot's Progress*, by Potter, 1733, representing the interior of a room in a register office.

A man is seated at the table with papers. Before him stands another man in rags. $41\frac{1}{2} \times 44\frac{1}{2}$.

Exhibited at the Royal Academy in 1876, No. 273.

DAVEY, RICHARD, ESQ.

Portrait of Mary Anne Boyle.

Exhibited at the Fair Women Exhibition at the Grafton Gallery, 1894, No. 172.

DAVIS, CHARLES.

Portrait of Charles Frederick Abel.

Exhibited at the Musical Exhibition, Grafton Gallery, 1897, No. 72, afterwards sold at Christie's.

EDWARDS, REV. V.

Portrait of a child.

Exhibited at the British Institution, 1863, No. 119.

Portrait of a lady.

Exhibited at the British Institution, 1864, No. 128.

Portrait of a gentleman.

Exhibited at the British Institution, 1864, No. 140.

This was sold to him by Mr. Colnaghi, who bought it privately

FORSTER, COLONEL T. H. B.

Portrait of George Steevens. 32 × 27.

Exhibited at the Royal Academy, 1912, No. 155.

FREAKE, LADY.

Group representing a lady with a child and doll.

Exhibited at the Fair Children Exhibition, Grafton Gallery, 1895, No. 149.

HAWKINS, THE LATE SIR CÆSAR.

Portrait of Pennell Hawkins (1716-1792), Surgeon to George II, Serjeant-Surgeon with his brother, Sir Cæsar Hawkins, to George II, Surgeon to the Middlesex Hospital. In plum-coloured coat with powdered wig. 27½ × 20½.

Exhibited at the Exhibition of National Portraits at South Kensington, 1867, No. 505.

HINE, H. G., ESQ.

Portrait of David Garrick.

Exhibited at the Music Exhibition, Grafton Gallery, 1897, No. 67.

IRVING, THE LATE SIR HENRY.

Portrait of Moody as Foigard.

Exhibited at the Music Exhibition, Grafton Gallery, 1897, No. 61.

KAY, ARTHUR, ESQ., OF GLASGOW.

Portrait of a lady.

Exhibited in Glasgow, 1902, No. 130.

LARKINS.

Zoffany painted a portrait in India of William Larkins, Jr., the Accountant-General of Bengal and friend of Warren Hastings, but it cannot now be found.

LIVETT, REV. G. M.

Portrait of Mrs. de la Vaux.

Exhibited at the Spring Exhibition at Whitechapel, 1906, No. 110.

MACARTNEY, THE RT. HON. WILLIAM ELLISON.

Group representing William Macartney and his wife.

Exhibited at the Whitechapel Spring Exhibition, 1906, No. 114.

RATHBONE, MRS. BENSON.

Portrait of a lady. 29 × 24.

Exhibited in Birmingham, 1900, No. 52.

SPYER, SIR EDGAR.

Portrait of a lady.

Exhibited at the Spring Exhibition at Whitechapel, 1906,
No. 138.

SCOTT, A. J., ESQ.

Portrait of a child. 29 × 24.

Exhibited at the Royal Academy, 1889, No. 151.

Portrait of a gentleman. 30 × 24½.

Exhibited at the Royal Academy, 1889, No. 152.

SELWYN, MR.

A Mogul Prince.

Whitechapel Mohammedan Exhibition, 1908, No. 2.

UNKNOWN OWNER.

Portrait group. 35 × 27.

Exhibited at the Royal Academy in 1891 by Lady Sarah Spencer,
and since sold by her.

UNKNOWN OWNER.

Portrait of Lady Travers.

Sold by Agnew's to the Fine Art Society, which they are unable
to trace.

A portrait of Mrs. Orme.

Sold by Agnew's to Mr. C. Fairfax Murray.

A portrait of Edward Gibbon.

Sold by Agnew's to Sir G. W. Agnew, and by him sold, but it
is not known to whom.

A portrait of a child.

Sold by Agnew's to Mr. L. H. McCormick.

A portrait of David Garrick.

Sold by Agnew's to Lord Brassey, and which he gave away, but
does not know to whom it was given.

A portrait of Miss Ashley.

Sold by Agnew's to Mr. E. Fischhoff of 50, Rue S. Lazaire,
Paris, but which he has sold to some dealer in Italy.

WARD, MR. T. HUMPHRY.

Group representing two children and a dog.

Exhibited at the Spring Exhibition at Whitechapel, 1906,
No. 280—and since sold.

WAGNER, FELIX.

Portrait of David Garrick as Don John.

Exhibited at the Shakespeare Exhibition at Whitechapel, 1910,
No. 92.

WALDEGRAVE, COUNTESS.

Group representing Garrick and his wife on the banks of the Thames.

Exhibited at the Royal Academy, 1879, No. 34. 42½ × 52½.

NOTE

WHILE these pages are passing through the Press our attention has been directed by Dr. Lionel Cust to a curious statement made by Walter C. Metcalfe in his *Visitation of Worcester* (Exeter, 1883), in the form of an addition to the pedigree of Hastings there given.

This is to the effect that Warren Hastings' second wife was the daughter of Zoffany the painter!!

Metcalfe, who could have had no reason for inventing such a statement, gives no authority for it, but states it in definite form.

He gives Mrs. Hastings' Christian name as Appolonia [*sic*]. It was, in fact, Anna Maria Apollonia, and she is always declared to have been the daughter of Baron Chapuset (or Chapusset), by his wife, a lady named St. Valentin.

The feminine form of the name was Chapusettin, and Mrs. Hastings' mother is generally spoken of as the Baroness Chapusetin (or Chapusettin). Mrs. Hastings had a brother who is called Baron Chapuset.

The family is believed to have been one of those which quitted France after the revocation of the Edict of Nantes, and the St. Valentins were declared as being also of French descent. The Baroness Chapusetin was living at Stuttgart in 1797, and her visit to Daylesford some time afterwards, when she was seventy-seven years old, is often alluded to in Warren Hastings' letters.

She died at Stuttgart in 1807, "preserving her senses to the last and sending her blessing to her daughter."

It is inconceivable that all those who have written about Hastings should have fallen into so grave an error as to his wife's parentage. Not one of them, so far as we know, have alluded to Mrs. Hastings under any other name than that of Chapuset (or Chapusetin). Metcalfe gives the name of her first husband as Christopher Imhoff. He is usually known as Christopher Adam Carl von Imhoff, and his two children by Apollonia were Sir Charles Imhoff, who married Charlotte, daughter of Sir Charles Blunt, and Julius Imhoff. Metcalfe reverses them, making Julius the elder, but that according to Sydney C. Grier, who has carefully investigated all the details of the pedigree, is incorrect. The Baron von Imhoff, after the divorce, married Louisa von Schardt, and by her had several children, one of them being the well-known Amalie von Helwig.

Hastings did not marry Apollonia until 1777, although the divorce from her first husband, Imhoff, had become operative two years before, and we are expressly told that the bride was described in the register as "Miss Anne Maria Appolonia Chapusettin" instead of Anna and Apollonia as usually given. In the Appendices to Sydney C. Grier's *Letters of Warren Hastings to his Wife* and *The Great Proconsul*, all the available facts concerning Warren Hastings' first and second marriages are set out with great fulness of detail and not a word is said concerning any connection with Zoffany. Many of the statements are documented and there seems to be no room left for doubt.

On the other hand, we do not know the name of Zoffany's first wife, nor the dates of her marriage or her death, and there is a persistent tradition that she had a child by him, although whether son or daughter, is never stated. If he married her in 1750 she could have had a daughter of twenty-six by 1777, but Sydney Grier says that the Baron and Baroness Imhoff were married "not later than 1765," and "the marriage may," she adds, "have been even earlier."

The earliest suggested date for Zoffany's marriage is 1750, and his daughter is hardly likely to have married at the age of fourteen or fifteen!

Apollonia is a well-known Christian name in Styria or in the Carpathians; not so well known in Germany and at Coblenz, but still quite possible there, but the evidence against the possibility of Baroness Imhoff as she was at first, having been the daughter of Zoffany seems to us to be insuperable, and we can only imagine that Metcalfe, a most careful and even fastidious genealogist, has in this statement been led astray.

Zoffany had no daughter by his second wife, who bore the name of Apollonia. There is considerable confusion about the names of his children owing to carelessness on the part of Mrs. Papendiek, but the names are clearly set out in his will.

Even, however, if he had such a daughter she would have been far too young to have been the wife first of Baron Imhoff and then of Warren Hastings.

It must, however, be pointed out that Mr. Metcalfe is in error as regards Hastings' first wife, although for that there is some excuse as Gleig and all subsequent biographers asserted that Hastings married the widow of a Captain Campbell, and it was not till 1899 that this error was corrected. In that year Mr. Hyde discovered in accidental fashion a bundle of papers in the Calcutta Mayor's Court Records which proved beyond doubt that Mary Hastings was not the widow of Captain Campbell, but of a certain John Buchanan. Even now there is great uncertainty as to her maiden name, her age, and the date of her wedding. Her age was clearly not that which is given on her tombstone.

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